CANON OF JUDO

"Principle and Technique"

K. Mifune

SEIBUNDO SHINKOSHA





CANON OF JUDO

PRINCIPLE AND TECHNIQUE

By Kyuzo Mifune, 10th Dan

Translated by K. Sugai

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PREFACE

With the reputation of Judo gradually enhanced in public estimation, we think it proper and natural that the understanding as to the value of what Judo really is should be deepened. That things are correctly understood and treated is no doubt a source of delight; the better are things the more will be delight.

Judo has hitherto been explained and introduced in many ways. But the war once plunged Japan in darkness. The country is now, however, regaining her dawn with the bright and limpid azure above, and Judo is being encouraged anew like the fresh air. Here Judo appears to be sprouting with a new meaning. Well, Judo embodies a life, and therefore it is developed.

Not only in Japan, but also in all the world Judo is now being desired. The reason why it is so universally supported and hoped for is ascribable to nothing but that Judo maintains in its bright movement concretely the basic condition of easy and free human activities. After all, the tricks and mysteries of Judo are acquired only by the above reason.

Trained and taught under Jigorō Kanō, founder of Kōdōkan, I have been with Judo for the last 59 years. Despite being more than 70 years old, I do not yet retire from severe Judo practice with a vigorous and ever-fresh hope. Now, in compliance with the earnest request of Seibundo-Shinkosha Publishing Company, I wrote the full manuscripts for the present book from the motive of the above reason with new contrivances added to, expecting to contribute in the cause of the future development of Judo.

By the peace conference Japan has thus regained independence, but the world peace has not yet been enjoyed. The true peace mankind desires is to realize the world pure from evil thoughts and unreasonableness. Since Judo demonstrates truth free from unreasonableness, it is loved by the right-minded irrespective of nationalities.

The author.

Remarks:

The true tone and meaning of technical terms of Judo are beyond translation into any Western languages. So, tentative terms are prepared, when possible, as according to original wording with the nature of movement in practice explained in the book.

The Compiling Section.

Translated by **K. Sugai**

Councillor to International Association of Japan,
Commissioner in charge of English document of
The Pacific Science Society.

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(PRINCIPLE AND TECHNIQUE)

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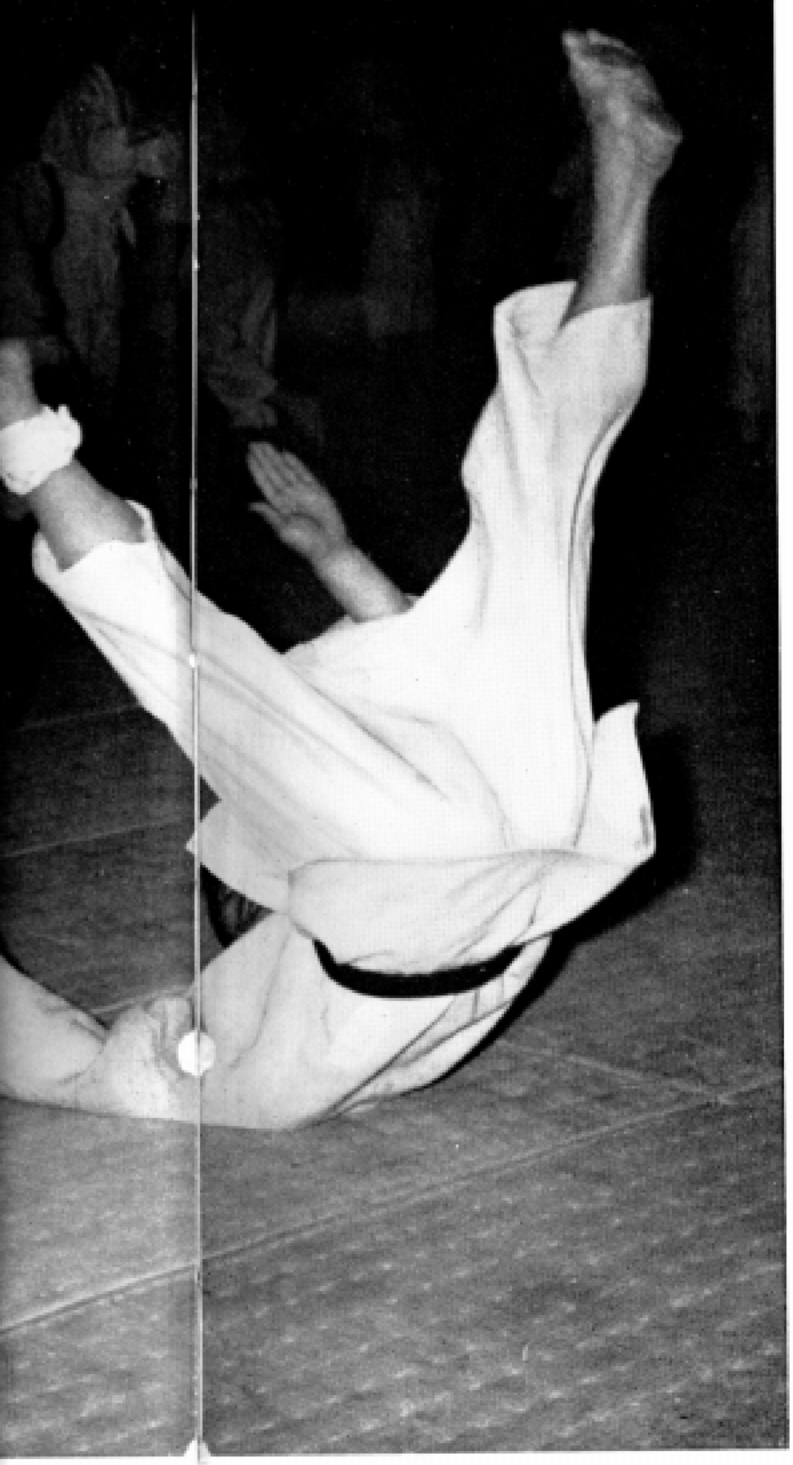
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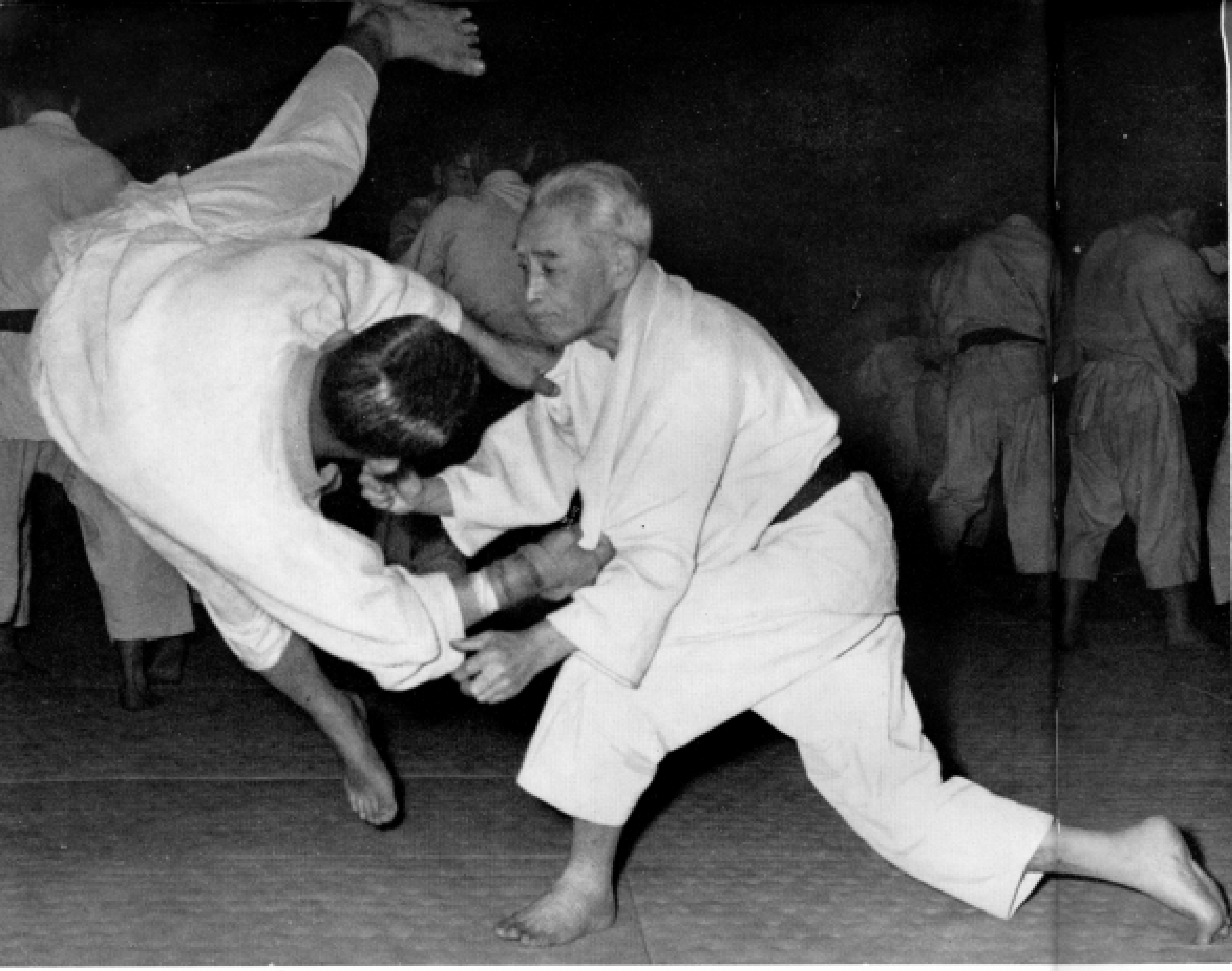
Author in celebration of his 70 th birthday



Decisive mon



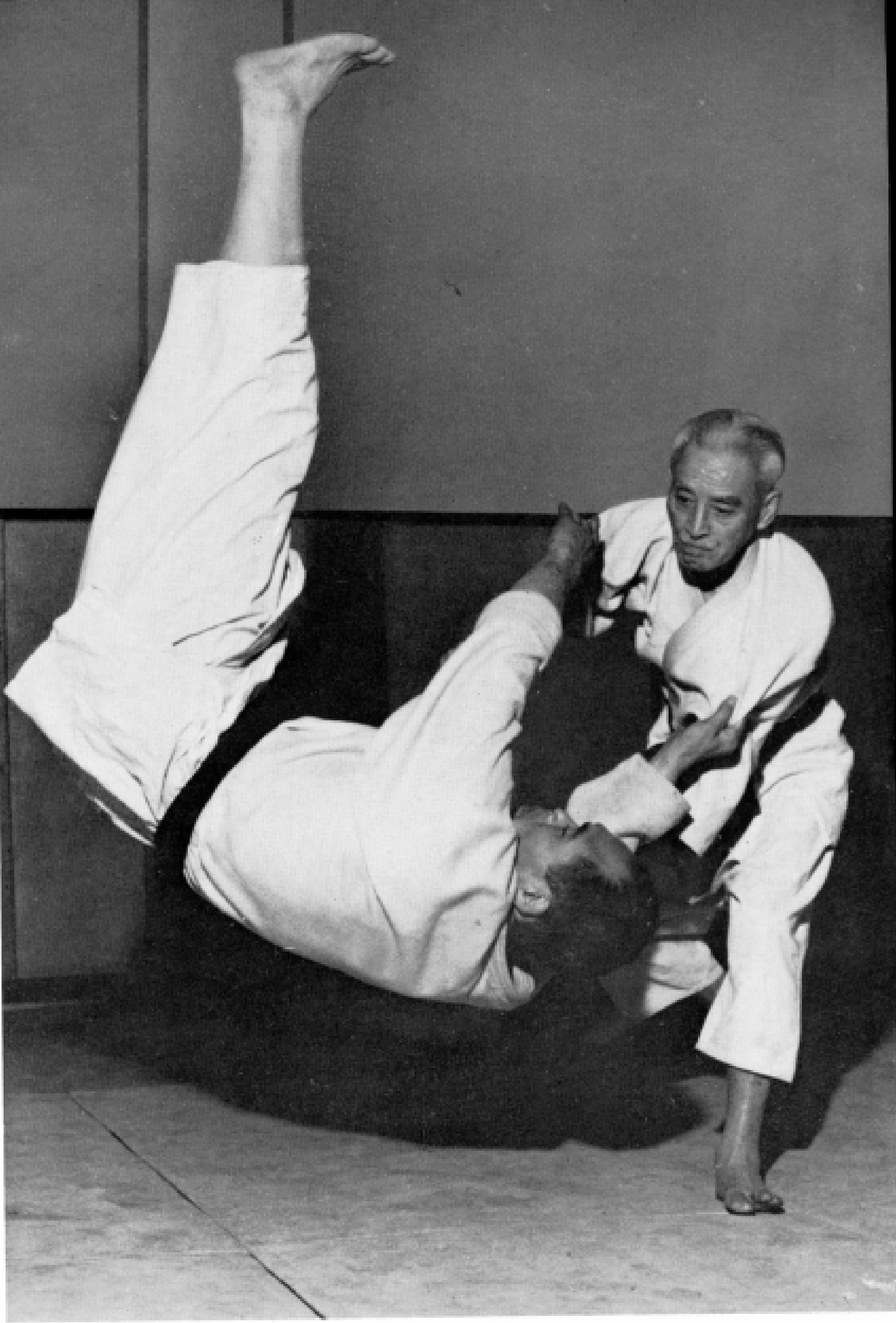
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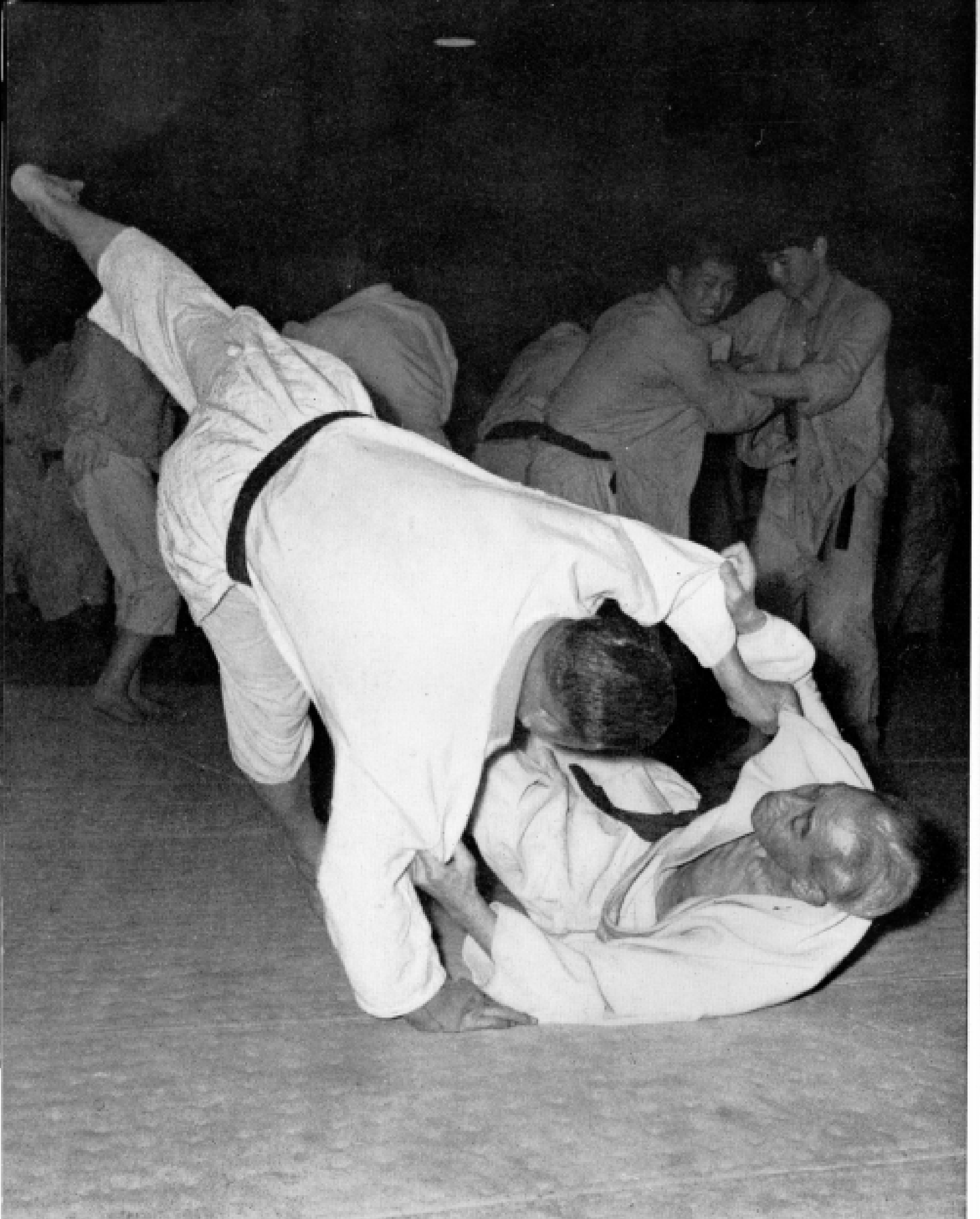
The very moment when *Sumiotoshi* was dealt.



lt.



Decisive moment of *Sumiotoshi*.



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ge.



Kataguruma.



Decisive moment of *Oguruma.*





guruma.



The very moment when *Oguruma* was dealt.



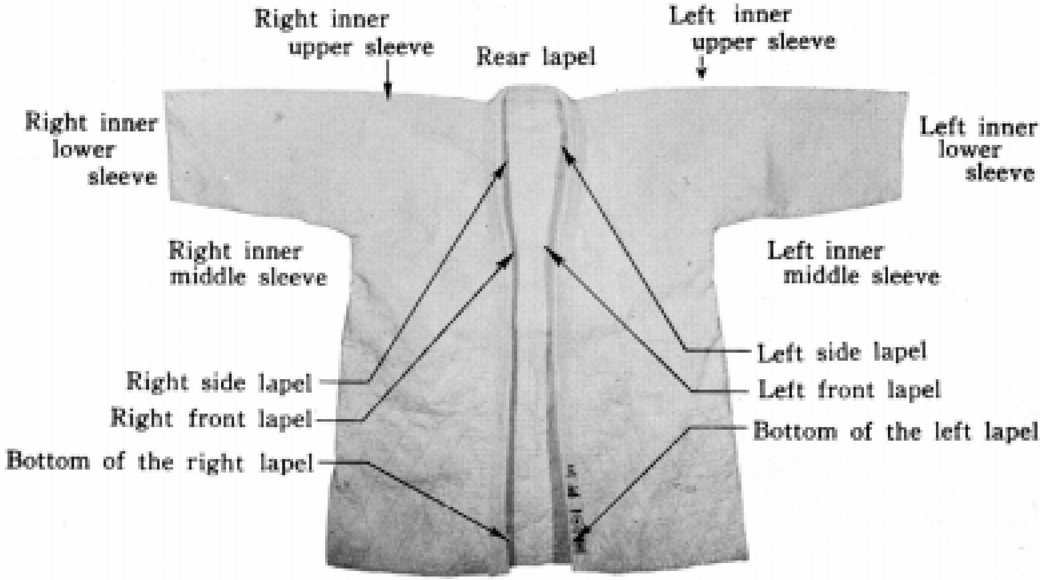


Tamaguruma with left knee erected.



Tamaguruma with right knee erected.

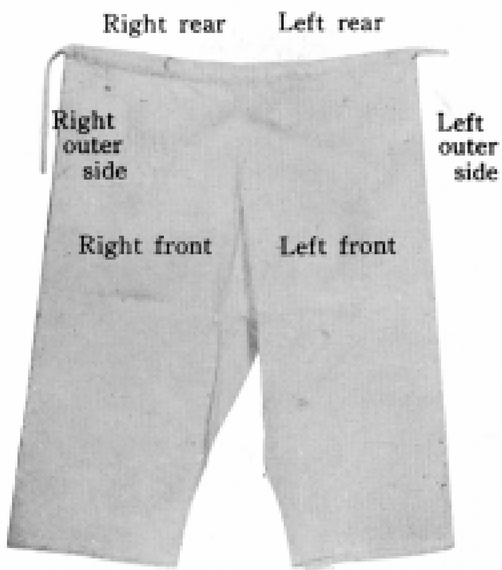
Jacket



Belt



Pants



Classification of grade by the coloring of belt

Junior Division :

- Above 3rd "kyu" grades .... Violet
- Under 3rd "kyu" grades .... White

Beginners : Light Blue

Senior Division :

- 4th and 5th "kyu" grades .... White
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INTRODUCTION

GENERAL REMARKS
MAINLY OF HiSTORIC DEVELOPMENT

1. Historic Development

It can safely be said that the feats of strength man performs were coeval with the creation of the human beings and that Judo was originated from some of such feats. Judo is characterized, however, with the soundest Japanese specific feature imaginable which values no doubt pure reason and is naive and natural; this is developed gradually to the perfect physical technique worth being proud of in all the world as perfect feats beautified, internal and external.

This is attributable to the moral factor of the gist developed, and what Judo has enjoyed in the tradition and culture descended down in Japan.

Of course, there is much difference between the feats of strength of olden days and Judo of today, yet when we refer to the *Koji-Ki* (Ancient Chronicle) we learn that there existed in ancient Japan a feat of strength not simply aiming at murderous and outrageous fight but completing the strength, physical and spiritual, through mutual understanding.

In one of the mythological stories in the volume 1 of the *Koji-Ki* the following is cited:

"Tatemikazuchi and his assistant Amatorifune were dispatched to Ina on the sea-side of Izumo by the sacred order of Amaterasu Ohmikami to persuade in a very serious and solemn attitude Okuni-Nushino-Kami, who had occupied Japan by force, to surrender the land to Amaterasu Ohmikami. Okuni-Nushino-Kami pledged allegiance to them, yet he wished to consult with his two sons, Kotoyonushi-no-Kami and Tate-Minagata-no-Kami, the former agreed to his father's opinicn and insisted that the land should be surrendered to the son of Amaterasu Ohmikami, while the latter or Tate-Minagata-no-Kami, appearing with a big stone on hand, said, 'What are you? Stop trying to protest against our occupation of the land! Come on, let's settle the matter by force.' And he stepped towards Tate-Mikazuchi-no-Kami, who stood never shaken but firm. Tate-Mikazuchi-no-Kami then said, 'Well, now I'll show you What I can do,' catching Tate-Minagata-no-Kami quickly by the hand and thrown him down as if throwing a leaf of reed, and then Tate-Minagata-no-Kami ran away."

The attitude, determination and the feats of strength described in this story give a hint of Judo.

In another part of the History of Japan it is recorded that in the 7th year of the reign of Emperor Suijin (23 B.C.) Tomaketsu-Hayato performed a kind of wrestling. The wrestling in those times was a desperate match and Tomaketsu-Hayato was supposed to be the best wrestler of the age and very arrogant and insolent, but when he played a match with Nomi-no-Sukune by order of the Emperor, he was defeated and kicked down to death. Nomi-no-Sukune is said to be the very founder of Judo.

Japanese wrestling and Judo at the beginning were not distinctive, but wrestling though maintaining Japanese characteristic began gradually to have a factor of a professional feat and a performance, while Judo has developed as an educational and rational exercise.

2. Origination of Technique and Turning-point of Principles

One thousand and a few hundred years or two thousand and a few hundred years had elapsed before Japan was unified and stood as a modern nation, and all the while the strife for power produced samurai known for their force of arms. And their military influence gradually growing was followed by natural development of a variety of martial arts.

Fight with weapons was decided by the final close-combat, and in such cases importance began to be attached to valour and technique, which led to the organization of Jujutsu as martial arms to develop to Judo.

It was from the Tokugawa era on that Jujutsu literature began to be compiled, yet the first record of something like Jujutsu is quoted in *Judo-higaku-sho* (Important Records of Judo) as "grapple was in vogue since Eishō era." In the Eishō era (1504–20), Ashikaga Yoshimitsu was the *Shogun* in the reign of Emperor Go-Kashiwa-Bara and the Ashikaga era drawing to the closing years. It was the age of civil wars and about 450 years ago.

Next comes *Honchō-Bugei-Shōden* (Brief History of Military Arts of Japan) by Shigetaka Hitaka, in the volume No. 9 where it is described that Kogusoku was introduced long, long ago and Takenouchi is now reknown for this feat of arms.

Here, Kogusoku indicates Taijutsu, Taido, Jujutsu, Wajutsu, etc. and another name of it is Yawara, which means the Takenouchi Branch initiated by Takenouchi Chumutaku Hisamori in June in the 1st year of Tenmon era. In the Tenmon era (1532–54), Ashikaga Yoshiharu was the *Shogun* in the reign of Emperor Gonara. Thenceforth, the origin of various branches of Jujutsu and other outlines in chronological order are as follows:

The *Honchō-Bugei-Shōden* says, "Nobody knows where Araki Muninsai is from and little is known of his deeds, yet his excellent technique in arresting criminals is reknowned." The preface to *The Re-start of Araki School* shows "this school was originated by Fujiwara Katsumi in the Tenshō era when Toyotomi Hideyoshi was in power." However, Fujiwara Katsumi seems to be an imaginary person, and in the *List of Originators of Branches of Feats of Arms*, it is stated that Araki School is originated by Araki Muninsai. So Araki Muninsai must be the originator of the Branch. The year when the school was formed is not known, but it is estimated to be in the Oda-Toyotomi era (Tensho era, 1573–9). It was in the reign of Emperor Ogimachi and it was when Oda Nobunaga overthrew the Ashikagas and was succeeded by Toyotomi Hideyoshi. According to *Dōbogoyen* (the title of a book), Nomura Gen-i of Shinmachi was a disciple of Hitotsubashi Jyokensai, a celebrated master of Jujutsu that time. Thus Gen-i is quoted to have cheered Miyamoto Musashi when the latter was going to visit the

soldiers at the front when riots took place at Shimabara in the 15th year of Kan-en. In the same book, a paragraph says Nomura Gen-i is the originator of Judo school and an expert Jujutsu-man, formerly a disciple under Hitotsubashi Jokensai, and used to live afterwards at Shinmachi in Edo. Sawa Dochi, a disciple of Gen-i is also a good hand at Juki, or Jujutsu and Kiai (or mesmeric power) put together, and resided at Nichome, which proves the fact that at that time there was already a master hand of Juki and that a feat of arms called 'Ju' was prevalent. In the Kan-ei era (1624–43), in the reign of Emperor Go-Mizuno-o and the succeeding Emperor Myosho, Iyemitsu, the 3rd Tokugawa Shogun was then *Shogun*.

On the other hand, paragraph of the preface to *Ju of Shin-shin Branch* denote: "From childhood I cherished a desire to master this art, yet had no master" and "I was once ordered to the East Musashi, then there were many Ju-men." This book entitled 'Ju of Shin-shin Branch' was published in May in the 8th year of Kan-en by Jushin in commemoration of Inauguration of Sekiguchi-Shinshin Branch, thus it is obvious that in Kan-ei era or thereabouts, what was called 'Ju' was prevalent. Shibukawa Bangoro Yoshikata, a senior disciple of Sekiguchi Hachiro-zaemon, the second-generation master of Sekiguchi Branch, originated Shibukawa School art, and in those days promulgation of Jujutsu was made by many new schools of Jujutsu.

Then a Chinese Chen Tsu U came over to Japan in the 2nd year of Manji (1659) in the reign of Emperor Go-Sei-En with Iyetsuna as Shogun, and he got naturalized and died here in the 11th year of Kanmon (1670) in the reign of Emperor Reigen with Iyetsuna as the 4th Shogun. While Cheng was in Edo (present Tokyo) he resided temporarily at the Kokuseiji Temple at Azabu and one day incidentally lectured a Chinese origin of feats similar to Ju to Fukuno Hichirouemon, Isomi Iirozaemon, Miura Yojiuemon and others, lordless samurai residing at the non-converts' dormitory. Stimulated by the story, the three samurai devised various ways, especially Fukuno studied, contrived and opened a new branch, Fukuno Branch, which sometimes was called Ryoi-shinto Branch and remained with Miura Branch originated by Miura Yojiuemon, while from Fukuno Branch was founded Kitō Branch later or Terada Masashige, started Kito Branch and Yoshimura Hyosuke, Terada's disciple and Horiuchi Jidaku, Yoshimura's disciple, were all celebrated Judo-men, especially Horiuchi who never got married but endeavored to promulgate Jujutsu all his life, and his senior pupils Terada Ichiemon of Kyoto and Takino Yugyo of Edo were reknowned all over Japan. Hamano held an arena at Misuji-machi, Asakusa, and his disciples numbered 3,000. Thenceforth Kitō Branch was widely spread.

Hitaka Shigetaka published Honchō-Bugei-Shōden (History of the Feats of Arms in Japan) during Shotoku era (1711–15 A.D.) when Iye-nobu, the 6th Shogun and Iyetsugu, the 7th Shogun ruled. In the volume 10 of it he tells, "According to 'Secrecy of Pugilism,' modern Jujutsu is what is termed pugilism in 'Record of Feats of Arms' and in olden times this was called 'Tebaku.' To Japan, Cheng Tsu U, a Chinese, introduced this art in recent years, etc." Thus, Cheng Tsu U is said to be the originator of Jujutsu. There were, however, various branches coming from Fukuno School, especially Kitō Branch was popular and all of them were

fancied more authoritative to induce the public at large to believe that the secrecy of each branch was introduced from foreign countries. But this was a wrong and superficial idea in those times, for such idea ignores the old-established fact and deep-founded idea. As to limits of Jujutsu no idea is fixed and definite: I quote the statement by Master Kano Jigoro as follows:

"Training how to wring the neck, to twist the arm, or to kick or thrust is sometimes called Jujutsu, and the exercise of throwing only is, too, termed Jujutsu, and on the other hand, body trick, atemi (body attack), vital spots attack, Judo, Kogusoku, or grasping of arms, pugilism, blow by palm and other such terms are Jujutsu just the same. But Kogusoku or arm grasping generally means training how to arrest, while body trick or Judo generally means the training how to grapple with armors for throwing. In the aggregate, Jujutsu could be defined as an art or technique to attack barehanded or with a short weapon or defend himself from an opponent bare-handed or with the weapon."

It may be noted here that the word Judo so termed by Master Kano means the one already used in Tokugawa era and in fact an alias of Jujutsu through transitional stage up to Judo of today, but entirely different from what we imply nowadays. Though there were so many Jujutsu schools, best known are, besides those above-referred-to, Yoshin, Shin-shin-do, Kyushin, Yuiga, Teiho-san, Muso, Chokushin, Seigo, Kanshin, Isei Jitoku Tenshin, Tenshin Shinyo schools and other branches.

3. Founding of Kodokan

Through the Meiji Restoration, feudalistic administration was abolished and the people were elated with the so-called 'civilization.' Naturally, in the early years in the Meiji era, martial arts together with the old customs went out of vogue as being stale and awkward, and by the celebrated masters only they were kept. About then, there lived at Daikucho, Nihonbashi, Fukuda Hachinosuke, once a master at the Institute of Martial Arts in the Tokugawa era and a celebrated master of Tenshin Shinyo School who unable to earn his livelihood by teaching Jujutsu only took in the bone-setting as his occupation. Kano Jigoro, who had taken much interest in Jujutsu in his early days, studied Jujutsu under Fukuda, while the former was 18 years old, and after Fukuda's death he continued his study and training under Ishizue Masatomo who had an arena at Otamaga-ike, Kanda. Here Kano made himself master of the secret principles. However, Ishizue, too, died in the 14th year of Meiji, so Kano received instruction under Iikubo Kohei, a great master of Kitō School, and learned a great deal under him. Originally, in Tenshin Shinyo School, body attack and folding and fighting of body and arms are regarded as its basis, while the characteristic of Kitō School was throwing technique, and the Kodokan Judo, originated by Master Kano owes very much to the above two schools for the foundation of the technique.

Master Kano graduated from the Imperial University of Tokyo in the year of Meiji, but, not satisfactory to possess himself all what he had acquired through his study and training of Jujutsu, moved his abode in the 15th year of Meiji to Eishoji Temple at Shitaya, where

he originated Judo out of Jujutsu which he had much reformed.

He started Judo with much broader moral-culture added to martial art, and taught young disciples. In fact, this was the very beginning of Kodokan and Master Kano was 23 years of age. The exercise hall was only a 10-mat room occupying part of the temple and the trainees numbered only nine in all. The reason why Master Kano originated Kodokan Judo was that whereas the Jujutsu of various schools or branches as feat of arms which so far existed had their own characteristics and defects in many points, and their direct aims were solely to acquire the ways to attack and defend. So he desired to make it not only a feat of arms, but also a means to help physical and spiritual training to contribute most effectively in the cause of educational and cultural acquirements. The exercise hall at the Eishoji Temple was in a little while removed to Minami-jinbocho, Kanda, then to Kami-nibancho, Kojimachi, and then to Fujimicho, Kojimachi, and afterwards through Shimo-Tomizakacho, Koishikawa, and Sakashitamachi, Otsuka, until in January, the 9th year of Showa (1934), at the present site near Suido-bashi the Great Kodokan Hall was founded. Really within about fifty years, a small arena of 10-mat room developed to a gigantic 514-mat hall with trainees numbering several hundred thousands. Furthermore, at present, Judo seems to be fascinating the people all over the world being diffused in the United Kingdom, the United States, France, Germany, Italy, the Soviet Union, etc. and after the War, the true merits of Judo are increasingly appreciated and have amounted to one of the foremost elements of Japanese culture.

"The way to employ mental and physical strength most effectively is proper Judo" is a compact and laconic expression briefly indicative of Kodokan Judo, and the gist of it is the effective use of energy aiming at mutual prosperity, or more legibly the answer to "What is Judo?," "Ju-no-michi" or "Way of Ju." 'Ju' means "being natural" or in other words "way which is natural and accords with the truth of the Universe and the one the human beings have to follow." Also, 'Ju' may mean "anything reasonable, just and honorable, accordingly noble: namely, the realization of Truth, Good and Beauty. To show Judo is by means of technique, which is acquired by technical training based on the scientific study." This can also be said to be a direct pursuit after truth, which appears among the activities of human beings with well-matched willpower and physical strength.

SPECIAL TREATISE

MAINLY AS TO INTERPRETATION OF MEANING

Chapter 1. Introductory Remarks

Sec. 1. True Meaning of Judo

Originated in the ancient times of Japan, Judo grew and was inherited through traditions and arrived at the present stage of prosperity through shifting of times extending over centuries.

Traditionally, Japanese people were and are devoted to their seniors,

valued purity and uprightness: and always mindful of courtesy and etiquette. On the other hand, they loved nature, and were usually mild and generous in nature, but when they do anything in line with righteousness they were courageous and daring. These virtues in turn became the spirit of both literary and military pursuits and grew together with *Bushi-do* or Spirit of Samurai. However, this spirit was not monopolized by samurai only, but it penetrated into the minds of the Japanese at large and ultimately formed the national trait of the Japanese, dilligent, hard-working and out-spoken.

Judo has developed in Japan on the spiritual foundation as above-mentioned. Of course, at the early stages of its development there was no definite name, nor the form of the contents, however, even in the legend in the mythological age appearing in the *Koji-ki* (Ancient Chronicle of Japan) its existence proved to be a feat of arms to defeat or complete with the opponent and thus to try one's strength without any weapon but with bare fists. Thenceforth, through actual experience in hand-to-hand fighting and other real and pertinent fighting during a long period of disturbances, Judo has adopted from other feats of arms their good points, filled up what was lacking and kept on training and endeavoring gradually to attain to perfection, and at the beginning or thereabout of the Tokugawa era there appeared several schools in Japan with a fairly well organized system promised to become Judo later. However, in the Manji years, a Chinese Cheng Tsu U came to Edo, as mentioned above, and lodged at the Kokuseiji Temple at Azabu (in Edo) and imparted to the three *ronin*, or lordless samurai, who happened to live at the same temple, the general idea of an art resembling pugilism. This lesson of Cheng Tsu U at the time of the rise of Judo stimulated the three *ronin* and made them contrive and devise better, and much of this merit is due to Cheng Tsu U, yet if there were any argument supporting Cheng Tsu U as founder of Judo, such would be a mere speculation lacking thorough investigation and based on self-despising thought and flunkeyism prevalent at the times, naturally such an argument gradually disappeared and instead Judo established its own tradition in pure history of Japan. In any case, in the Tokugawa era, Judo, as one of many feats of arms, progressed marvellously and prevailed country-wide and each school or branch had established its arena. Thus, in Judo, spiritual culture has become esteemed more than the technique and at last in the 15th year of Meiji, Master Kano put together and unified all the branches as Nihon-den Kodokan Judo and laid unshakable foundation of Judo instruction.

The true spirit of Judo is nothing but the mild and industrious free-spirit which sets deep in the national character of the Japanese people. True free-spirit is by no means reckless self-conceit, arbitrariness, or unreasonable sturdiness, but the one that at all times boldly seeks truth and gets it. The fact that there is much zeal to learn the technique and the spirit of Judo among the peoples of the world convinces us that the above-explained truth of Judo has widely been acknowledged and the noble significance in physical exercise appears to be comprehended by many.

Judo is purely the cultural product based on the national trait of Japan. Here, by Japan and the Japanese people we mean Japan as one

of the countries co-existing in the world and the Japanese people as a member of mankind, and at the same time this is said to be cultural product enjoyable by all the human beings.

Since the initiation by Master Kano, Kodokan Judo attaches importance to mental training, and without which the complete acquirement of technique will not be possible, or in other words, Judo was considered to be the combination of mental culture, physical training and feat of arms, all of which being useful for self-perfection of the human beings and their co-existence. However, the words military arts we mean were extremely misinterpreted and evaded owing to the recent war, but, the true signification of military arts is to properly defend one's self, so in this sense, the military arts are not to be excluded.

Even in the integral development of nations, communities and the world, which the human beings form, there should not be anything against the truth of Judo. Valueing pure reason and intensifying the technique, Judo is thus developed to the present situation. And for reasons of its effectiveness to moral culture and physical training, Judo has become highly estimated inside the country and its real value acknowledged worldwide. All this is attributable to the fact that Judo has the free and generous quality together with actual and concrete manifestation which contributes to happiness of mankind and its peaceful development to add to the welfare of the world.

Sec. 2. Two Basic Elements

In the course of development, there was once a period when Judo was simply an art to fell down the opponent and in another period more importance was attached to physical culture, but the purport is to be true to the standard of human life and its significance so rich that no simple words can express its implication. In another word, there is a union of body and soul, containing spiritual and physical factors put together.

To be spiritual may be interpreted both ethically and religiously, but Judo spirit absolutely takes side with righteousness and is incompatible with injustice, so its technique necessarily follows this principle. Now, righteousness means well-balanced, mental and physical, and injustice or unrighteousness implies things unbalanced. This is easily comprehended, so when the mind is consistent with this reason, your temper is serene and can act extremely freely. Therefore, 'Ju' or in other words "being not hampered by anything" is "to tolerate" or "to pacify," then it is quite natural that anyone going astray or doing wrong should easily be subdued or tolerated by 'Ju.'

It is a superficial idea that Judo is simply an individual matter, because it is played between two people. Real Judo means manifestation of rationality and not mere feat of physical strength. Verily, Judo truth is just consistent with that no unrighteousness is admitted for developing the world as a human cooperative-body peacefully and beautifully.

This lofty spirit of Judo is in its pure and firm trait, for its principle can only be grasped by continual self-annihilating efforts and endeavor, or in other words, through continuous hard exercise in sweltering summer and rigorous cold winter.

Judo training is attainable only by dint of endeavor, perseverance and modesty besides physical exercise. Judo mind should be pure, so the excellent technique or lofty personality of the seniors does positively inspire ambition of the juniors and thus their own perfection is attainable; thus it is understood that the spiritual culture of Judo can be possible in company with its physical training.

Also, belief in the truth of Judo could be considered as implying a religious aspect and the application of Judo spirit to our daily life may prove quite advantageous.

The training of Judo techniques produces sturdy physique, leads trainees easy and free movement of body and limbs, also makes them acquire the truth and right path they go to tread, thus Judo gives the trainee both physical and spiritual culture.

Sec. 3. Key to Acquirement of Judo

There must be a difference between Jujutsu and Judo not only in word but also in notion. The term Jujutsu has been employed since fairly old times together with Kenjutsu (fencing), Sojutsu (spear exercise) and Kyujutsu (archery). As 'jutsu' means "art or skill," this word meant respectively the study of how to kill the opponent or how to let the opponent lose his attacking force or how to defend oneself and win the fight. These studies advanced during the Tokugawa era when military arts prevailed and in Jujutsu, too, there were many branches originated.

Of course, to train and acquire art and trick is one of the most important matters, and the same is rightly applicable to Judo, but, as modern sports there should be accompanied by sportsmanship, so, that Jujutsu was developed to Judo by Master Kano, and is a big epoch-making advancement.

Judo implies ethics in Jujutsu, so it has ethical phase of Jujutsu, and Judo starting with training of art or trick should demand the trainee to acquire spiritual culture to be applied to everyday life.

The trainee, if he is a believer in moral principles of Judo, should live and behave like the above. If he slights and acts against the principles of Judo, no matter how he is good at art and tricks, he will violate the ethical side of Judo and consequently will suffer the fruit of his wrong.

It is a mistake to consider Judo as an emulation of body and training of feat or trick. Externally it may appear a physical fight between two, but in reality it is to actualize at every moment the principles of truth-doctrine brought about by physical laws created by spiritual exertion and management of mutual strength. So mere winning by dint of physical strength or trick is said to be immature stage of Judo.

Judo will be developed infinitely and there cannot be any limit whatever for the perfection of any feat. Among the trainees there are oftentimes those who, wishing to accomplish their favorite tricks, are involved deeply in doing their best to speed up training, but such are like finishing the human life at a bound; the trainer should master slowly and steadily the principle and feat of Judo as a whole.

On the other hand, the trainee, being afraid of the opponent's

physique or favorite feat, may be too cautious. Then it reveals he gets stiff, spiritual and physical. He ought to be candid and never be afraid of or slight the opponent and fight with his best, this is true not only of Judo but also of the perfection of any other arts or accomplishments.

Chapter 2. Three Fundamental Elements

Sec. 1. Reason to be Concurrent with Nature

The true feature of Judo is to show justice through reason: that no action is to be done without reason is most important.

Action of a man, for instance, done without the unity of mind and body, may be indecent and cause harm to the people around him. This unity of mind and body creates reason in external presentation.

The revolution of heavens and earth is carried on according to the laws of universe, and such laws correspond to nature. Nature exists without will; consistent with existence, nature is not against fidelity.

That the principle of Judo stands on its principle shows that it agrees with nature. However, Judo is practised by man who thinks, judges and acts; Judo accompanied by action. This is the only difference from nature. After all, Judo action must be consistent in essence with nature, and must show truth therein.

Here, we comprehend anew that the technique of Judo is not mere art of fighting, but is pure as based on purity, while feats are merely an expression of action of man, namely it is the purest of all Judo arts. Thus, the only way to achieve Judo feats must be through sincerity.

If a man wants to practice feats not based on sincerity, he may be said to be utterly ignorant, while if he applies to the opponent unjust tricks and defeat him, then he is a coward and if cowardice were kept, his conduct should be termed as improper and not to be tolerated by sincerity.

So with human society, where everyone should think always of common prosperity and existence of society, and he finds his happiness and worthy life therein. If he lacks fidelity of co-operation and thinks too much of his own interest and disregards interest of others, he will be a slave to a stiff plight; Judo never admits such inequity and immorality, and society also despises such. In a Judo match, participants win by fair play and sway the minds of those who witness the match how the fighters are fair. There is something in common with beautifying society; well, Judo principle implies the actual idea of mutual prosperity.

Judo follows righteous way and is by no means a means of mere fighting. This is in fact the turning point from Jujutsu to Judo, and in fact is the enlightenment of Judo. The very essence to Judo is to depend upon Heaven's will.

Sec. 2. Match in Judo

In Judo match, the participant should be serious in mind and this seriousness should be that of facing death or life, but doesn't mean anything savage and bloody. Basho, the greatest *Hokku* (or seventeen-

syllable verse) poet that lived two hundred years ago, at the time of his death in a shabby country-side inn while touring through the land, was requested by his disciples nursing him to leave a farewell verse. Then he told them that each verse he had composed through life could be considered as farewell verse, so no new or special farewell-verse was particularly necessary. This mental attitude in him shows how he was serious enough to write verses. In Judo match, too, this sort of attitude ought to be assumed by the participant. Of course, this does not mean that the participant should be ready to die or despise life, but, they should only do their best always and do not mind the result of the match.

As mentioned above, Judo is to realize truth through reason, this being shown by arts or players. Then, the match is possible when two are in a satisfactory condition: no idea of death in facing death; no idea of life in life. Indeed, as in case of Basho's facing death, no repentance is left over in each match. Therefore, one of the definitions of Kodokan Judo clearly states the participant should do his utmost and if there were anything lacking his mental attitude or determination he would be a cowardice or be of evil intention. The defeated will learn his weak point and pursues further, while the victorious will better his feats and elevate his mental acquirement.

Sec. 3. Judo is Impersonation of Truth

In explaining Judo, often we say "Gentleness often controls sturdiness" (as 'Ju' or Yawara implies tenderness): Judo shows free mental-attitude created by gentle and elastic capability, physical and mental, which enables a player in face of emergency to change his position and act or avert a danger in accordance with the requirement of time and place given.

In Judo, rather than to win by taking advantage of the momentum or strength of the opponent, one's exertion to nullify the opponent's strength without unnecessary labor will enable him to win. This is the best use of one's energy and it is possible to defeat the strongest with the weakest physical power imaginable.

The weed crushed and pressed by the heavy rock may slowly and gently grow up anew helped by the fresh air, sunshine and sympathetic rain. On the other hand, the rock is often broken through exposure to nature and weathering. Life is a strong power to grow in tenderness; this fact may be considered as having a close relation with human life. At the same time tenderness has sometimes stronger power against stiffness or hardening due to extreme strain.

Of course the strong are strong and the weak weak. However, the strong when they get stiff will be apt to lose quick motion and precision of application of strength causing the center of gravity of the body, and easily be commanded, being easily thrown down. This proves that the degree of power does not always decide victory and defeat, but it is the satisfactory motion consistent with natural law scientifically approved that shows 'life power' ever developing.

"Good application and utilization of strength and energy are the gist of Judo" is a well-tried suggestion of Kodokan Judo. It is, in

other words, "to win the greatest result through the least strength is the best presentation of energy."

It must be remembered, however, that it is a mean and less worthy victory to win by averting the opponent's power and only by making use of his. The real purpose of Judo is not to win victory only, but is "to personify the truth contained in Judo or briefly speaking, the aim of Judo is to catch and demonstrate quickly the 'living laws of motion' occurring in not-yet-anticipated movement of the opponent's body.

Chapter 3. Mysteries of Judo Operation

Sec. 1. General Remarks

Essence of Judo is to keep the center of physical gravity. Fall of a substance is in fact due to the inability of maintenance of balance, so the form in which equilibrium is easily lost can be said "instability." For instance, in Tachiwaza (stand trick), the most important is how to keep balance of body and to let the opponent lose his. However, the further analytical study would convince you where is the center of two bodies grappled together and where is the leading movement created.

Circling movement having its center firmly kept is a circle in plane view and a ball when cubically viewed. The most perfect figure of all substances is a ball, and in mental image, too, very well-roundedness is indicative of superiority.

Judo objective is found in infinite sincerity naturally shown, and is in common with truth, mind and body. And this is universal life of nature. Everything in nature keeps or endeavors to keep stability in motion, and the human beings as one of them are not against reason. But man, having ability to think, judge, select and act, seeks to obtain stability in psychology and the law of nature.

However, the center of gravity of an object or the center of a form cannot be in existence beforehand, but it comes into existence the moment when an object or a form is fixed. So, instinct or essential character is originated here. And men moving in living changes of mental image and physical phenomenon will continue cultivation in order not to lose 'center' dwelt in life almost unconsciously in accordance with custom obtained by experience.

Judo can be said to be the best physical exercise for the culture of the above, because the secret of Judo lies in finding stability promptly suitd to the change amid the consistency of the quick and innocent mind and free and smooth mover of body.

The distinctive feature of Judo is to make no anticipation or prepared attitude in a match: as center of gravity is made the moment when a match is played, then the art of protection or stability is used at such a moment.

A good Judo man being well aware of the above never anticipates his action in match, but his mind is as clever as a polished mirror which enables him to foresee precisely anything to happen and he displays freedom of his physique to cope with any change. Such mental state and physical action are called "Sei" or tranquility and "Do" or action, sometimes they are called "Ju and Go" or "Tenderness and Sturdiness,"

"In and Yo" or "Negative and Positive," etc. These mental features seemingly displayed action through mutual reaction and mutual intercourse, and unbalance due to preponderance will give rise to instability in action.

In a match, if a contestant thinks of some technique to try on his opponent, his idea is detected out by the latter and will cause his failure. This is because his idea is fixed on one point, which hinders his free action. To read the opponent's mind is applicable to this case: a player should catch opportunity for an action, and should obtain the result not to be repentant.

Bear in mind that no egotistic mentality is allowed, but balance and existence are kept by the above: awakening to the life of nature will afford you the basis of Judo action, and it will be Judo secret. Thus, you will understand the truth bringing up and developing Greater Life dominating the universe is in consistence with this.

Sec. 2. Five Essential Points

Explanation of the theory and quality of Judo has so far been given, but, Judo is accompanied by practical tricks and Judo feats can not be properly displayed unless united with spirit and actual feats. The essence is epitomized as follows:

Essential Principles of Judo Tricks

1. Pliable action of mind and physique surpass stiffening and sturdiness.

Quotation: In Chapter 1, Section 1 of the text: "True spirit of Judo is nothing but the gentle and diligent free spirit which dwells deep in the national character of the Japanese people. Very free spirit is entirely different from reckless self-conceit or selfishness, also, it must be acquirement of truth not subjective to unreasonable sturdiness."

Explanation: As explained here and there, the gist of Judo rests on pliable action of mind and body. The word "pliable," however, never means weakness: something like free broadmindedness or adaptability which is akin to the true meaning. The gist of Judo is to find the original characteristic of the man in the ever-growing nature and to personify true freedom of thought or action.

2. To display best vitality in the worst plight.

Quotation: In Chapter 2 and Section 3 is quoted: "Special characteristic of Judo having freedom originated in free and pliable mental and physical condition will easily change an emergency and let you go ahead or back according to time and circumstance, thus can do a variety of feats for eradicating emergency."

Explanation: A danger is apt to be engendered unforeseenly, and in such a case the worst plight will show itself. Judo should present its most substantial meaning in case of such: Judo speciality is in the worst situation detecting the opponent's unguarded point quickly, or changing your own stand in a trice to disable the opponent to attack, and easily oppress him instead.

3. To be careless is equal to lack of fixed principle.

Quotation: In Chapter 2, Section 2 of the text: "The gist of Judo is to give full play to your energy is one of the definitions of Kodakan Judo, and if you lack the zeal to observe this rule and ignore sincerity, you will repent and be ashamed of."

Explanation: Quick shifting disadvantage to advantage, as stated in Section 2, is a ready wit and a subtle art, and not an ounce of inadvertence is allowed. However, lack of pliability due to onesided over-intention will cause lack of circumspection, and in consequence will bring about an unexpected failure. In any case, cool and ever-adaptable mind should be kept.

4. Never stick to a fixed idea, but be in self-annihilating state.

Quotation: In Chapter 2, Section 2 of the text: "A match ought to be the exhibition of players' mental preparation and dexterity. Not driven by brute courage, true self is to be conscious of. This is in mentality where life and death are not conscious of."

Explanation: In practicing tricks, you must not rely upon anything. True courage will be lost in anticipation of dependence, of your own power, or thinking of advantage and disadvantage, or your situation. And anticipation of ever-betraying will cause an unexpected repentance. Of course, if not afraid of the stronger opponent but naive mind of self annihilation is maintained, your activity will be hindered by nothing, and instead infinite change or adaptability is displayed.

5. Never despise trifles but keep faithful mind.

Quotation 1: In Chapter 2, Section 1 of the text: "Purity in Judo is based on the true mind and feats express this; namely, expression of an human action. Therefore, feats are the purest of Judo action, and the evidence of Judo gist."

Quotation 2: In Chapter 1, Section 3: "It is a mistake to consider that Judo is simply the opposition of bodies and training of feats. In appearance, it looks like a hand-to-hand fight between two, but, in reality it is the presentation of two bodies' mental power, and is in consistence with the laws of motion produced by sum-up of two's power, realizing truth according to time and case."

Explanation: The mind if slackened according to a thing, big or small, will cause defeat. This is just the same as fearing the opponent and becoming unable to use full-strength. Non-hesitation is best fitted for displaying in tricks. If, on the contrary, you are in a hurry to win the match, you will not grasp the truth of the moment. Truth is a free factor not planned but exists in nature. It should be comprehended that everybody is always with truth: your sincerity will enable you to get it without labor.

Sec. 3. Seven Preparatory Notions

To master an actual trick, mental culture should come first. Acquirement of trick is to be preceeded by culture of mind, or in particular, careful, modest, non-mean, free, and attentive mind. In other words,

a player should do his utmost and nothing else. The above-mentioned is explained as under seven points.

1. **No falsehood in mind.**

Falsehood in you will give the opponent an attacking chance. As feat is to be decided in an instant, action should be exact and precise, and admits of no margin.

2. **Don't lose self-confidence.**

In fact, this is the other phase of the Point 1: a chance to try your trick is in one instant never to be regained, so try it without hesitation.

3. **Adjust your posture.**

The posture in Judo ought to be very natural, so camouflage or affectation should be avoided. Essence of life is in truth. Nature is ever unchangeable, because truth is omnipresent, and if a man can find himself in it, he is able to act most freely.

4. **Be swift.**

The center of gravity follows the movement of body; as the center of gravity is the most important center of keeping stability, so if the center of gravity is lost, the body is naturally unbalanced. So always fix your mind and keep your body lightly, and move quickly when needed, fixing the center of gravity so instantly as to admit of no chance to the opponent.

5. **Utilize your strength infinitely.**

The joint use of unshaken strength with the quickest movement of body should always be applied. However, all-out effort at one thing does not mean the end of a feat. The "end" is "stop". Acknowledge that what is called stillness and motion or tenderness or sturdiness, is nothing but the endless repeated-process where truth is. In such an idea you must display infinite energy of life.

6. **Don't discontinue training.**

The foregoing way of training cannot be accomplished in a short time. Since feats are to be mastered by dint of spiritual nodding, daily training should not be neglected. Deeming what you comprehend daily as the first step for you to advance with a bright hope, you will be able to go along with fresh and eternal life.

7. **Culture yourself.**

To stick to the thought of your "ownself" is only to build a boundary around you and you will lose freedom. If you can efface yourself in face of an event, you will surely be able to judge and understand truth, and in a match you can detect the weak point of the opponent and easily put him under control. Though the above-mentioned may seem a vague reasoning, yet when you appreciate this idea, it is the end of the first stage of your culture, and at the same time it is the starting point from which endless development will be possible.

Sec. 4. Trick

This secion treats the essential of Judo technique and the feats themselves and manner will concretely be explained later.

1. Movement of Body.

Movment of body here means the basic movement of body, which forms the standard of carriage and well-balanced movement, and it should be trained and acquired in daily training and the trainee should be especially careful to learn how to move the body lightly and swiftly and how to utilize it when needed.

The various ways of motion were not particularly contrived, but natural forms, so, featureless as they seem, it must be understood that it is in commonplace that subtle meaning exists.

The movement of body suggested here does not imply the form of feat, but it will grow to be exquisite: its essence is in static mentality.

2. Adaptability.

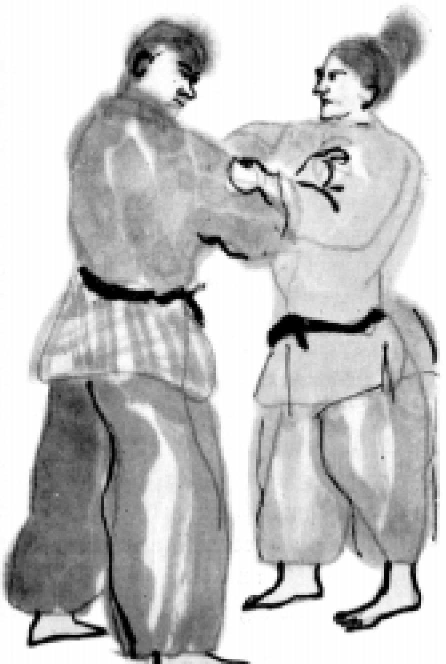
Adaptability means the feat most properly operated when somebody approaches you, and your mental bearing should be dynamic, and when the mind slacks you will surely be defeated.

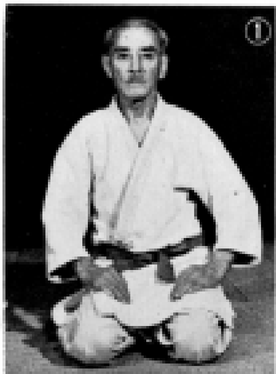
Facing your opponent, you should always stand in his front, however, this does not mean bare exposure of yourself to his attack, but, you should instantly elude his attack and place yourself in a safe position: this is "Hen" or change. Of course, be very quick, or this cannot be performed. As soon as you change your position, find his unguarded point due to your change of pose, and you will perform your feat to defeat him. This is "Oh" or returning.

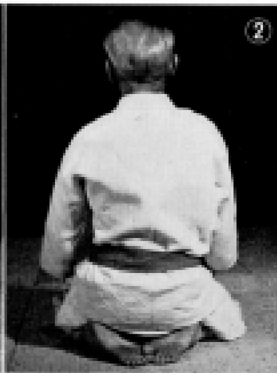
Movement of body and adaptability show themselves in vivid life and in both defence and attack, disadvantage being changed into advantage. The two can be considered as one, and in fact this is common to secret feats of Judo.



HINTS BEFORE TRAINING TRICKS



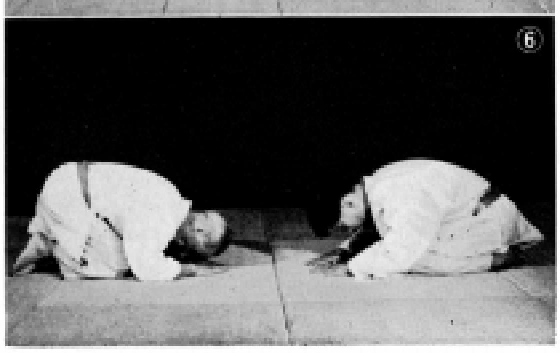


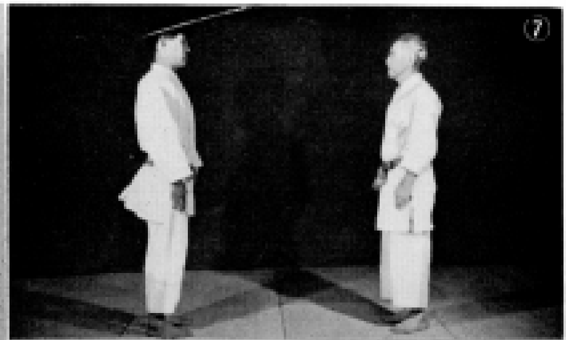


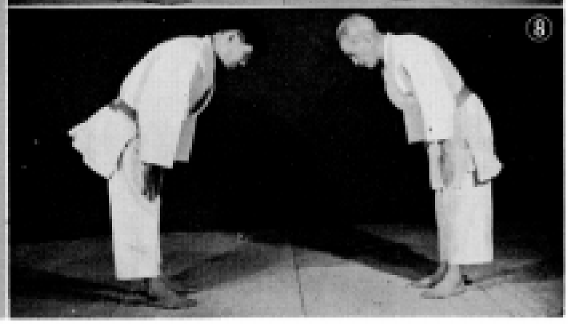












Chapter 1. Spirit in Saluting

Saluting is to show cream of love and respect. It is by good manners that beautifies human life, and social living will be in due order.

Aiming at promoting happiness in life, in training feats and techniques Judo starts and ends with salutation.

There are two kinds of salutation: one is sitz and the other standing.

Section 1. Right Way of Sitting

To begin with, right way of sitting down is explained.

As illustrated in Fig. 2, the big toes are put together almost placing one toe upon the other, and the space of two fists is between the knees; the body is kept upright, with both hands placed lightly on the thighs and then face to face each other. In this posture, strength is naturally concentrated on the lower abdomen, and fair and just state of mind is created for generating right action physically.

Section 2. Sitz Saluting

With the above posture in mind, as shown in Figs. 5 and 6, both hands are on front ends of knees (joints make some margin and

finger-tips lowering slightly inside); this is the right way. But in sitz salutation shifting from standing posture, space between you and the opponent is about one meter and a half. In natural and right posture, put your knee-caps on the mat one by one so that your knees feel the heels of foot and toes upright with big toes folding together. Then bend down the upper half of body with the hands set on the mat like Figs. 3 and 4.

Section 3. Stand Saluting

Stand salutation is shown in the Figs. 7 and 8, (space about 2 meters), watching your opponent's eyes and bending upper half of body (within about 30 degrees) with natural posture.*

*Refer to the following article for natural posture.



Chapter 2. Posture

Postures are classified into natural posture (*Shizentai*) and self-defense posture (*Jigotai*), which are subdivided into 6:

- Natural Posture (*Shizentai*)
  - Natural Proper-Posture (*Shizen Hontai*)
  - Right-side Natural Posture (*Migi Shizentai*)
  - Left-side Natural Posture (*Hidari Shizentai*)
- Self-defense Posture (*Jigotai*)
  - Fundamental Self-defense Posture (*Jigo Hontai*)
  - Right-side Self-defense Posture (*Migi Jigotai*)
  - Left-side Self-defense Posture (*Hidari Jigotai*)

Natural Posture

Section 1. Natural Proper-Posture
(*Shizen Hontai*)

Natural and proper posture is the most fundamental and important and moreover, as shown in Fig. (1), it is a reasonable and easy posture which is a natural expression of human body.

In details this explains the feet are apart, shoulders and joints of knees and waist not stiffened. In this posture your mind is free from anything and you are ready to vary your position freely, and from this posture stem out many kinds of posture.

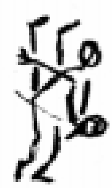
Section 2. Right-side Natural Posture
(*Migi Shizentai*)

Right-side natural posture is to stand, as shown in Fig. (2), with right foot a step forward or left foot a step backward and balance your weight bending the body a little aback. In this posture, you grip an opponent's middle part of right sleeve with the left hand and his left lapel with the right.

Section 3. Left-side Natural Posture
(*Hidari Shizentai*)

This is a posture in which you stand as shown in Fig. (2) with your left foot a step forward or right foot a step backward and balance your weight bending your body aback.

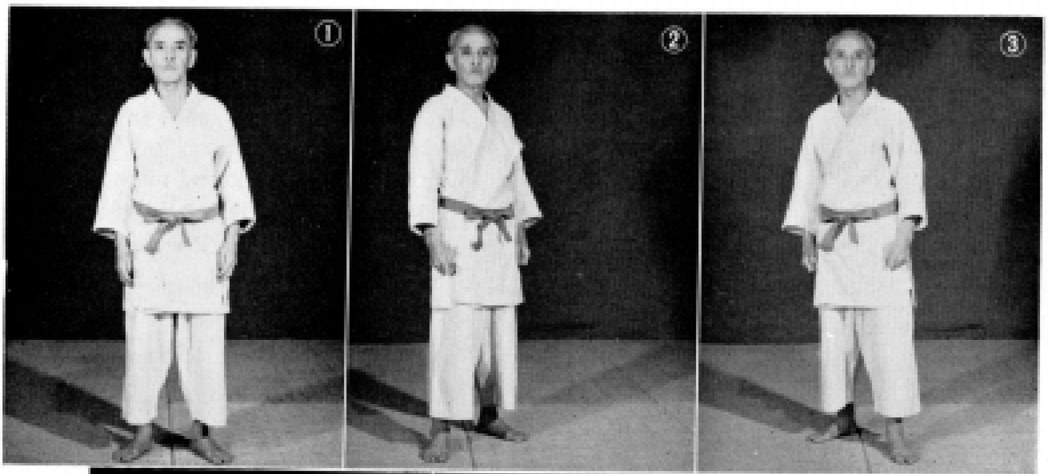
Extreme postures of the above are called respectively the right-side posture and the left-side posture.

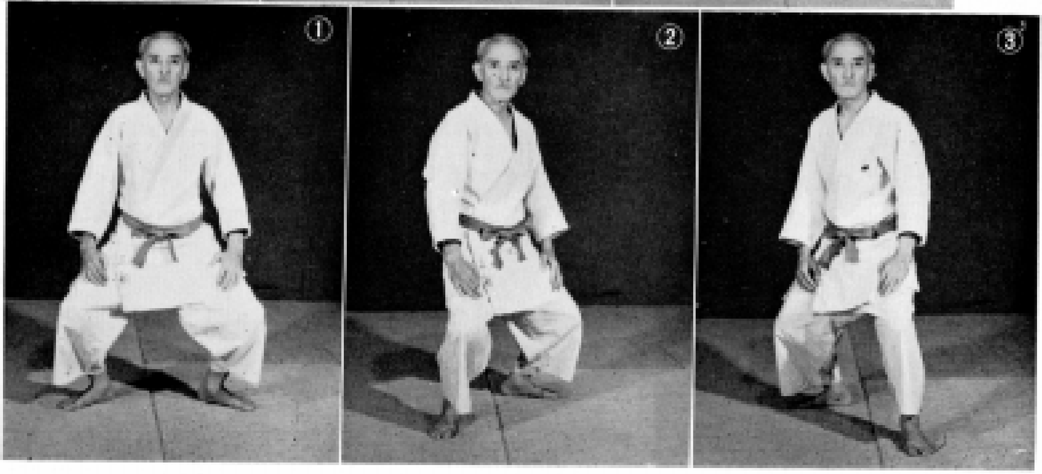


Self-defense Posture

In order to win a victory in free-play (*randori*) match, you should do your best adopting yourself to change of postures.

In other words, manage yourself sometimes like a batterfly lightly enough to attack the opponent's weak point and at next chance hold an advantageous position balancing your weight like a huge rock and overcome an dis-advantageous position.





For that reason, self-defense posture is, too, essential when rightly adopted. In case your opponent comes to float-and-break your balance, you have to defend yourself by lowering your balance for a moment or push-float or pull-float the opponent by lowering your balance more than his. Furthermore, in other techniques, you enter into ground-work by lowering your balance and push-crush the opponent or set motion to your challenging attempt or make reaction for a moment from self-defense posture or resort to various techniques against his will from self-defense forms.

This posture shows unnatural balance, so you cannot maintain the body for long, and consequently change of motion is against your will. This is not preferable even for mere exercise of body and mind.

There are two cases of self-defense posture; one is to secure self-stability by defending the opponent's attack and the other to win a victory by frustrating his.

Section 1. Self-defense Proper Posture
(Jigo Hontai)

Self-defense proper posture is one in which as shown in the Fig. (1) you bend the knees apart and lower the waist.

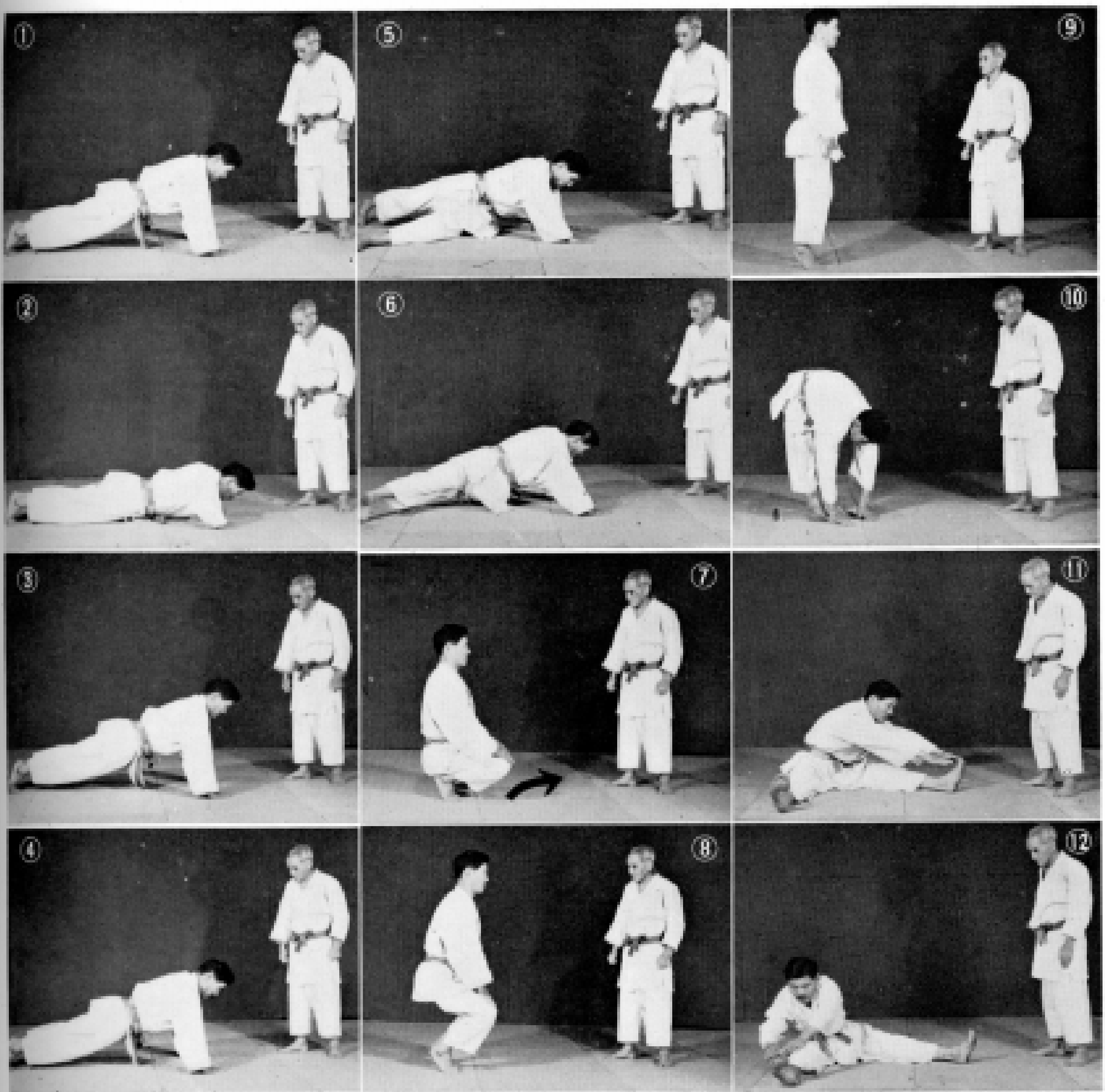
Caution: This posture, though weighty, discloses weakness, front and back, so except a particular case this is less needed.

Section 2. Right-side Self-defense Posture
(Migi Jigotai)

This is to pose half right-side posture with right foot a step forward to the left backward from natural and proper posture.

Section 3. Left-side Self-defense Posture
(Hidari Jigotai)

This is a posture in which you pose half left-side posture with left foot a step forward to the right backward in natural and proper posture.





Chapter 3. Preparatory and Final Training

Preparatory and final physical training is indispensable for any sports. Especially in Judo, quick change from what is static to dynamic requires muscles and joints to meet this change.

Here is given only part of training. You should train the body until you become confident that you can meet any action of the opponent. In particular, neck, joints of hands, feet and loin, and muscles of back and abdomen not used usually must be trained.

Preparatory Training

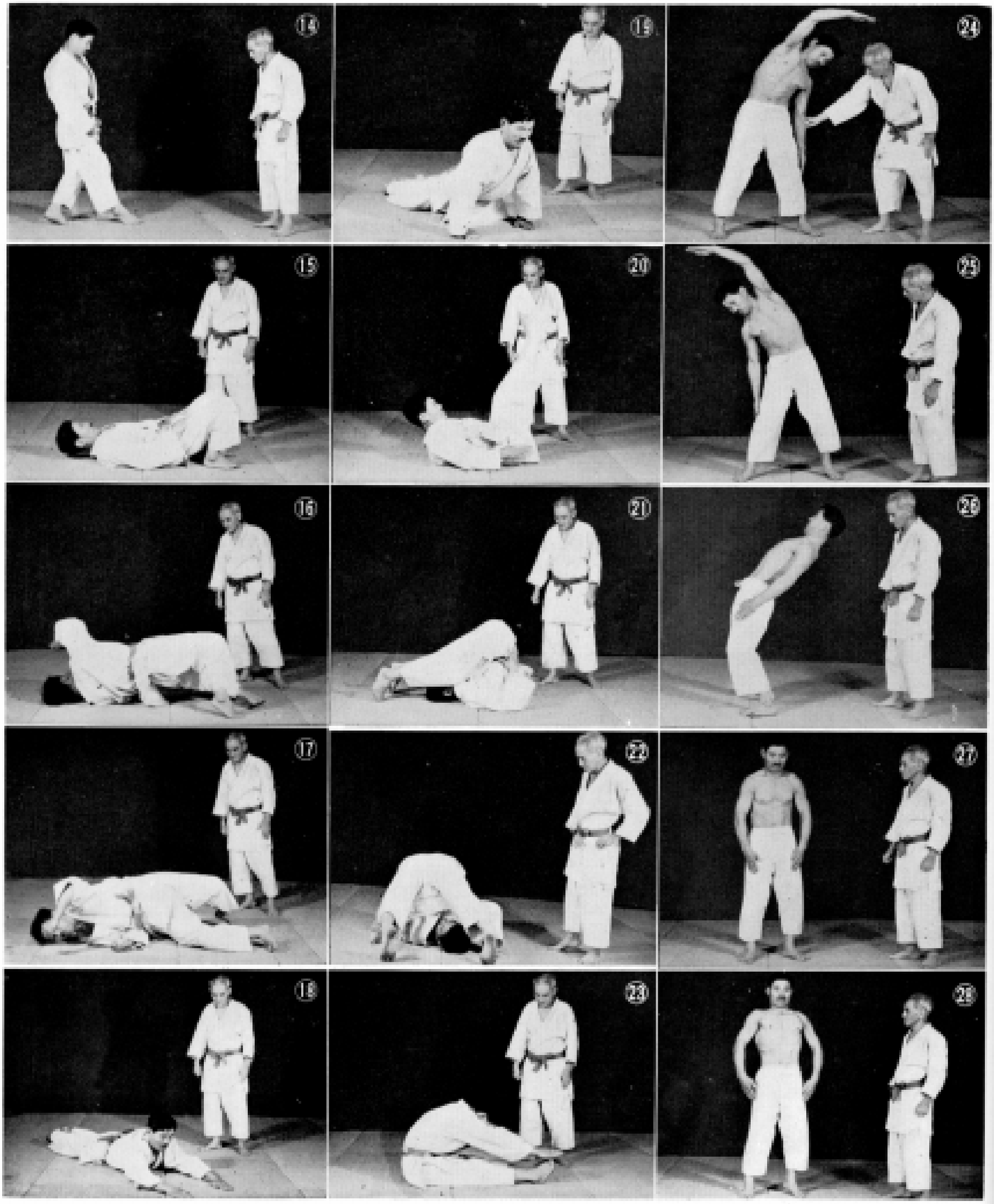
(1), (2), (3) & (4) Bending and stretching of arms.

(5) & (6) Right-side and left-side rotation in bending arm posture.

(7), (8) & (9) To spring forward (training of knee-joints and spring ability).

(10) Bending down the upper part of body.

(11) & (12) Rotation of right-side and left-side of the upper part of body.



(13) & (14) Exercise of foot-sweeping. (To be repeated with a yell of "one, two." Mindful of synchronization of hands with feet.)

(15), (16) & (17) Rotation on the back.

(18) & (19) Creeping exercise.

(20) & (21) Bending and stretching on the back.

(22) Twisting the lower part of body in bending and stretching on the back.

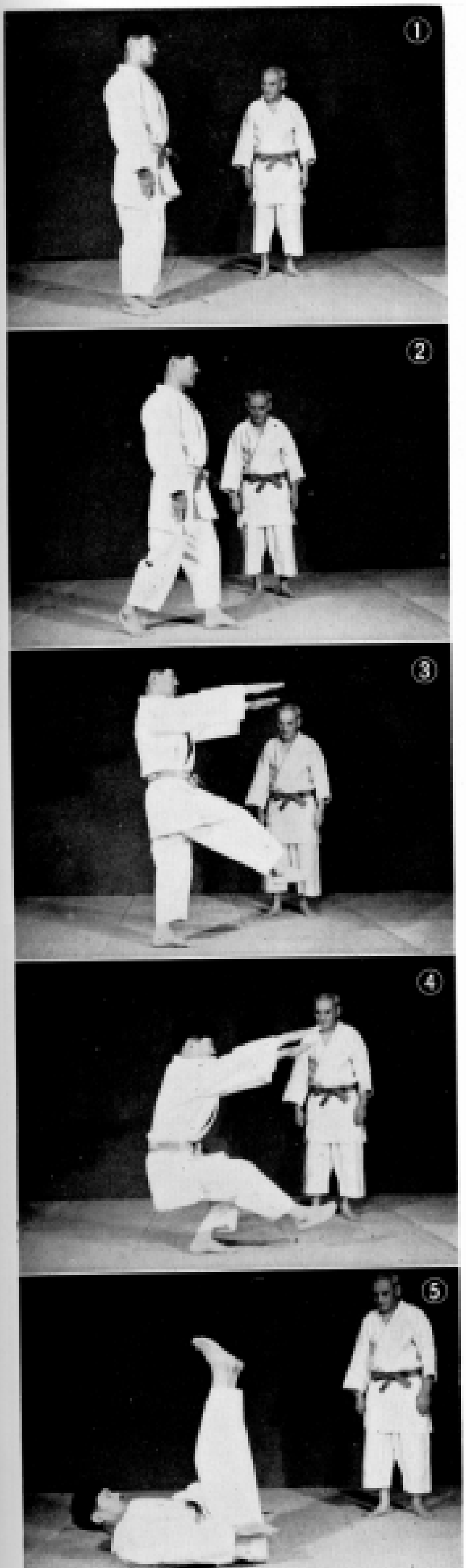
(23) Bending and stretching in sitz posture.

Final Training

(24) & (25) Stretching right and left of torso.

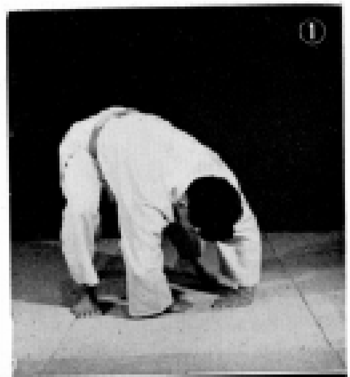
(26) Bending back of torso.

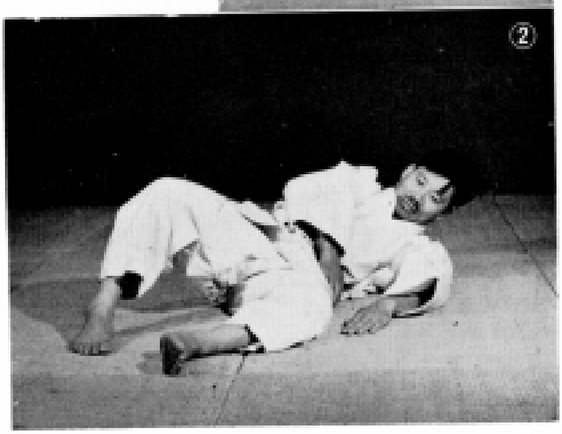
(27) & (28) Deep breathing.



Above five pictures show in sequence the method of practising a back-drop body protection.

Right two pictures show the method of practising a forward - rotating body protection.





How to practise Body Protection (*Ukemi*)

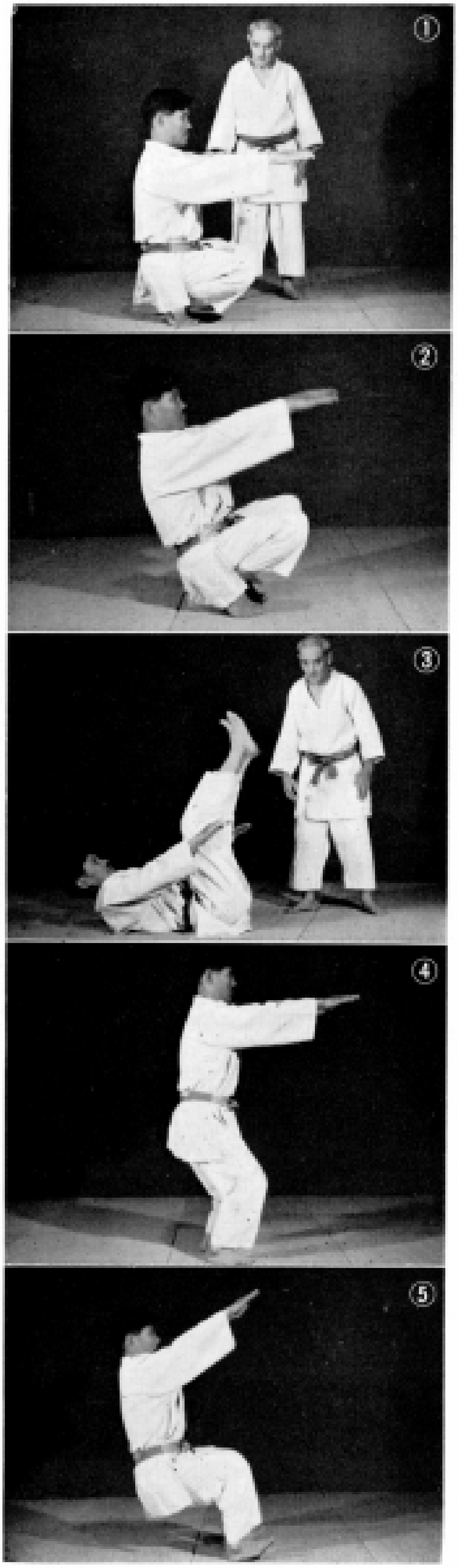
Free-style exercise is essential to acquiring techniques. In free-style exercise, most important is, before everything, to be mindful of not suffering injury in every case. This mental preparation is called the technique of body protection, or *Ukemi*.

This protective technique when well acquired will protect you from head striking due to sudden fall, from joints' injuries, and you will feel no pain. And without fear you will continue exercise delightfully.

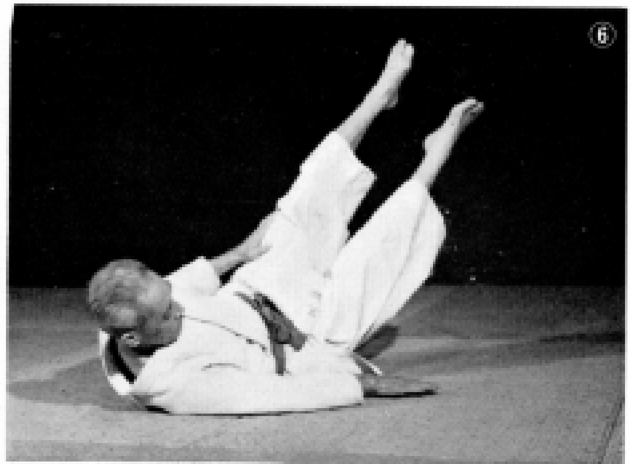
Techniques of body protection should be acquired, irrespective of learning Judo or not. For instance, when we lose our footing or slip our foot in daily life, this technique will save you from any possible injuries. Following photographs show various methods of body protection.

Bad example of body-protection practice (*2*).

When a learner falls down, he looks at the floor-mat instead of looking at his finger-tips.



Above five pictures show back-drop body protection.



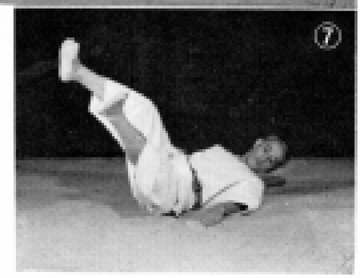
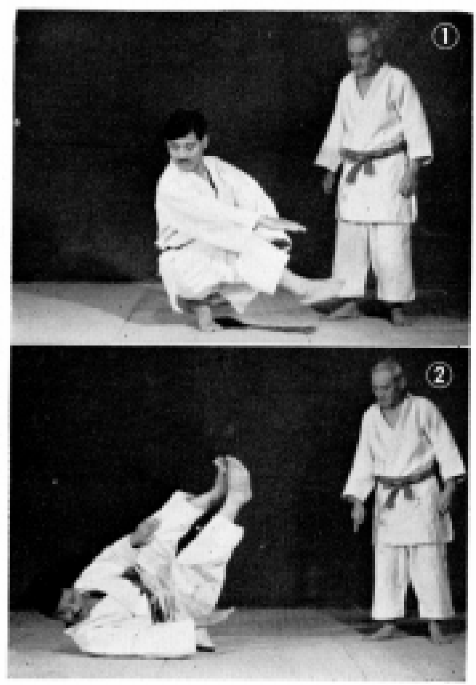


Fig. 6 shows right-side body protection.
Fig. 7 shows left-side body protection.



Bad example: When a learner falls down, he looks at the floor-mat instead of looking at his finger tips.

Chapter 4. Meaning of Posture Breaking (or *Kuzushi*)

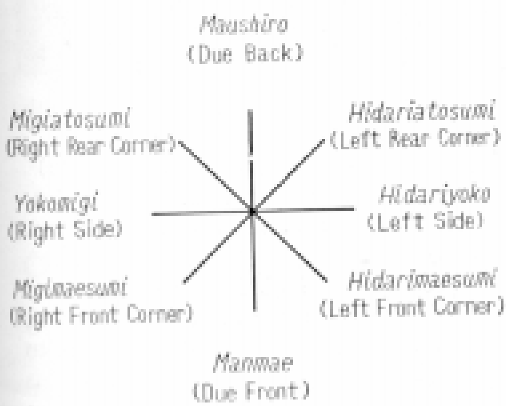
Posture breaking is to induce the opponent to instabilize posture devoid of various actions. To explain this with an example of throwing technique, you make opponent barely maintain his balance. In both throwing and floor techniques, *Kuzushi* is after all an essence of techniques.

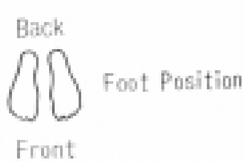
Section 1. Way of Breaking and Preparatory Notion.

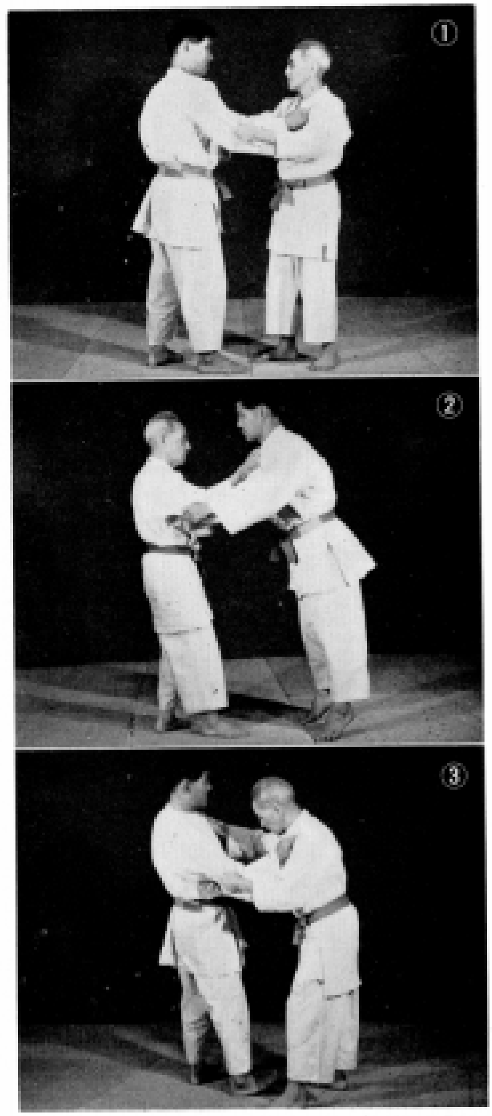
In many cases, an opponent tries to get stability against your challenging force. For instance, when you are in the right natural posture and try to break down the opponent to the right front corner, he will take his balance backward in resistance not to be broken down. Here you try to lift and break his posture utilizing his resisting force. Or you must resort to such a way as to get a step before his right foot or pull and lift him the moment his left foot approaches.

In short, when the opponent goes on following your will or advances toward you or he tries to pull you, it is importaat to break him down in conformity with forms of posture.

Happo-kuzushi
(Eight-direction breaking-down)







Section 2. Practical Training of Breaking Posture.

Manmae Kuzushi (Due-front break-down)

In the proper and natural posture, pull-float the opponent forward so as his weight is transferred to his tip-toes and set him in instability. (Fig. 2.)

Maushiro Kuzushi (Due-back break-down)

Opposite to the front break-down, make the opponent's weight set on the heels so as his tip-toes are floated. (Fig. 3.)

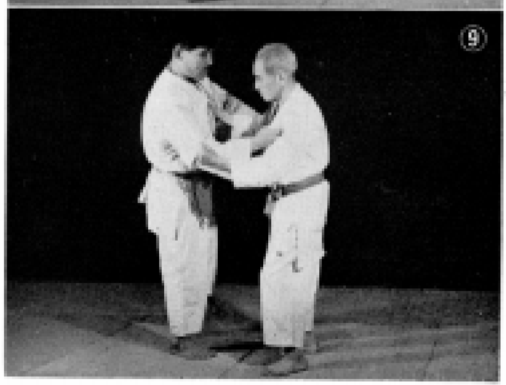












Migimaezumi Kuzushi
(Right front corner break-down)

The opponent's weight is set on the root of the small toe of his right foot and then his left leg is lifted. (Fig. 4.)

Hidarimaezumi Kuzushi
(Left front corner break-down)

The opponent's weight is set on the root of the small toe of his left foot and then his right leg is lifted. (Fig. 5.)

Migiatosumi Kuzushi
(Right rear corner break-down)

The opponent's weight is removed to the outside corner of his right heel and the strength of his left leg is deprived. (Fig. 6.)

Hidariatosumi Kuzushi
(Left rear corner break-down)

The opponent's weight is removed to the outside corner of his left heel and the strength of his right leg is deprived. (Fig. 7.)

Migiyoko Kuzushi (Right side break-down)

The opponent's weight is held at the outside of his right foot and his left leg is lifted. (Fig. 8.)

Hidariyoko Kuzushi (Left side break-down)

Instability due to lose of right foot power.

This side break-down is quite difficult to master. Therefore, before entering into this technique, you must exercise a form nearest to this break-down, for instance, a break-down to the corner of the right front corner. (Fig. 9.)

If this break-down is mastered, techniques similar to *Yokosutemi* (side-falling sacrifice technique), *Taiotoshi*, *Oguruma* and *Hane-goshi*, later explained by figures, are displayed effectively.

Chapter 5. Meaning of Free-paly Training

The player should not make light of free exercise. Only facing your opponent, you may shake his spirit and deprive him of his various postures. And exquisite skill will be displayed by using tricks and true techniques by turns. Such a difference between you and your opponent is nothing but the accumulated results of daily efforts and training. Here exists the key to entering into "Michi" or way from "Jutsu" or technique, and the importance of free exercise will be recognized all the more.

In free exercise, it is most necessary and important to win victory, performing conscious and successive variation such as either to show some form convenient for applying other techniques or entering into some other forms for turning to other techniques.

Chapter 6. Meaning of Form (or *Kata*)

A form is the way to express victory and defeat under a previous mutual-consent of attack and defense, and its significance lies in fostering serious spirit based on the practice of right idea in technique.

Chapter 7. Factor in Mastery

We often hear a player says that I must defeat the opponent in the right condition or can defeat him because I am in right posture, but from my experience it may be rightly said that we should restore and change righteous condition the moment when the opponent is thrown down. Japanese proverbs go "You can't catch tiger's cub unless you dare to step into its cave" or "No venture and no gain," or 'Risk all and gain all.' With such an attitude and state of mind you should attack in a lightening swiftness the moment you think it a chance. Here comes a mind in perfect harmony with body and you can get the key to the divine secret.

Chapter 8. *Tsukuri* and *Kake*

Synchronization of hands, feet and waist

Tsukuri is to deprive the opponent of his center of balance, induce him to instable posture. *Kake* is to apply the opponent's posture a technique you formed.

Furthermore, to form yourself means that you put yourself in a posture advantageous to apply a technique to the opponent whose balance is broken.

Mentioning a momentary will and simultaneous motion, you may think that hands, feet and waist act orderly in succession, but fundamentally speaking, *tsukuri* proceeds *kake* at any time. Also, you should not forget that it is most important to synchronize with the motion of hands, feet and waist in perfect conformity.

Chapter 9. Chance and Way to Apply Technique

It is quite natural that you should apply a technique the moment when the opponent reveals a broken form, but it is more important to read, while breaking down, the opponent's intention quickly and apply a technique the moment just before his broken form is revealed. Because the moment both you and the opponent meet in contact is when his posture is broken. Then the opponent lacks variation, as the case admits of no minute between *tsukuri* and *kake*.

In an actual free exercise for the opponent *kuzushi* and *tsukuri* are important to induce him to begin an action according to your motion, and to make break-down and *tsukuri*. An unmovable posture is apt to be betrayed.

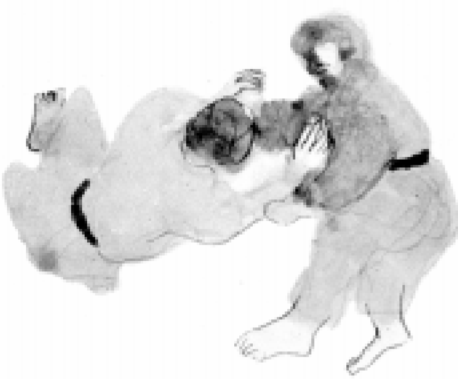
Chapter 10. Theory of Game

The objective of victory and defeat in Judo is gratified when a player has pommeled the other to the extent that the latter loses his fight utterly, that is, fight should be based upon seriousness. Because of seriousness the player resorts to the best method and way imaginable, and naturally serious mind will be cultivated.

Judge-regulation in free exercise decides victory and defeat from the view point of seriousness. For instance, defeat is decided by a throwing technique when a player is thrown on the back with a considerable force, or when he falls by a necklock technique, in the condition of asphyxiation, or when his joints are sprained or dislocated by an inverse technique, or when he acknowledges surrender or complete defeat heartily.

We are afraid grip-suppress technique (*Osaekomi*) is short of seriousness, but it admits of no doubt that this is a step to 'seriousness in game.'

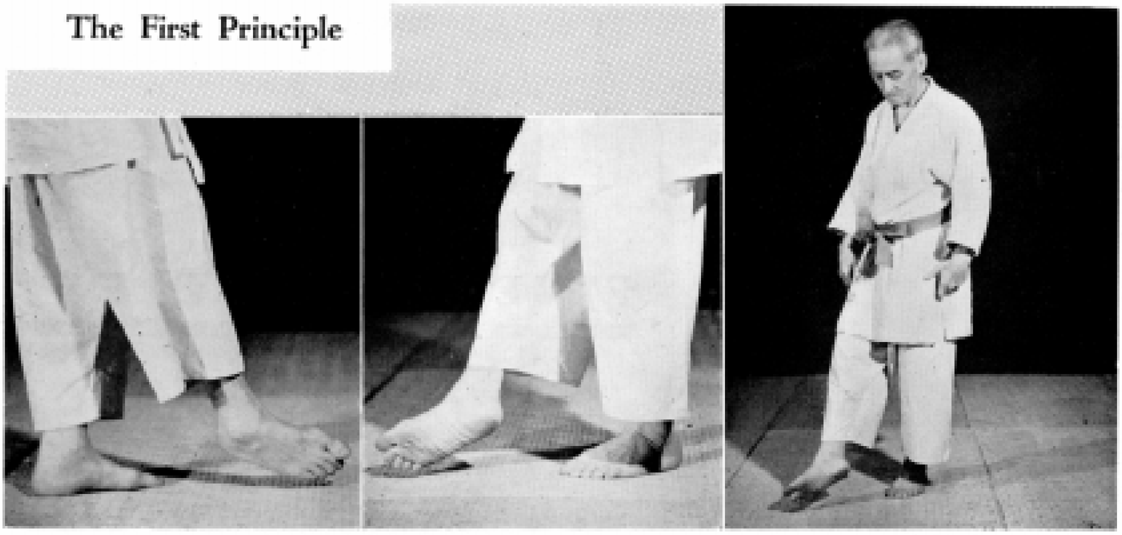
Atemiwaza (vital-part attack trick) is one of the most serious techniques by which you can win a victory rendering the opponent fainted or suffocated by kicking, thrusting and hitting vitals according to neccessity with your fists, feet elbow, knee-cap or the side of your palm, shoulder or head.



FIVE PRINCIPLES



The First Principle



The point of foot sweeping is to strengthen and tighten up the toes especially the little toe, and to make the sole form something like the dipper. Then not only the strength in tiptoes, but that coming from the entire body through the waist will be focused on toe and sole.

1. *Deashibarai*
(Advanced-foot sweeping)

Gist

Advanced-foot sweeping is to throw the opponent by sweeping his advanced foot. To explain it more concretely, you induce him so that he may be obliged to step to where you apply this technique. Or this is to throw him down by foot sweeping instant before his advanced-feet are fixed in order to change his position or break your balance.

Practice (See the right cuts on facing page.)

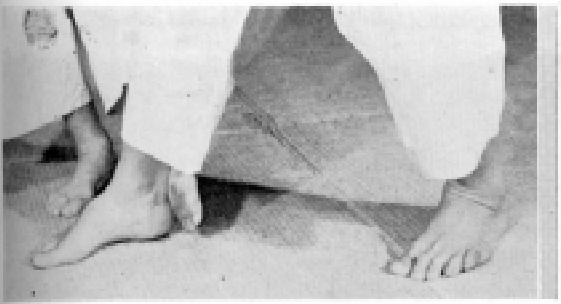
When you and the opponent come to grips in the right natural-posture (1), you induce him with both hands to break his balance towards the left rear corner for making him advance his right foot, (2), and then make his right foot retreat a little in many cases as he tries to advance again as in Fig. (3). At this moment, you change your controling hands into pulling hands, then retreat and open your right foot towards the back of your left foot so that your body goes round to the right, while inducing the opponent to advance his right foot slightly to the right from its former position. Then, give your lapel-grasping right hand such a strength as to push-and-fell down the opponent, and pull him with your left hand straight down to his right rear corner drawing an arc. This instant, as explained in the preceding hint, you sweep the heel of his right foot, i.e., about the back of his right ankle with the plantar arch of your left foot in a side straight line, (4).

In another case, when you induce him to advance his left foot by retreating your right foot so that you go round slightly to the right, he will advance his right foot. At this moment, making the best of your pulling hand, you trap him to step his foot more than he expects and you sweep his right foot as said in the foregoing technique with your hands the moment when the center of his weight is at the point of setting upon his advanced foot.

Gist

It should be minded that you must sweep the opponent's foot the moment when the center of his weight is at the point of setting on his advanced foot.

The time when your retreating foot gets apart at the back of your other foot is the moment when his advanced foot is at the point of getting position, and by this instant you should have swept it.



Upper left photo shows the moment you are just sweeping the opponent's leg when he is forced to advance one step forward and his balance is about to settle. As shown in the photo, all important is it to move your right foot nearer to the left foot, because by so doing shrewdness will be engendered in your left foot movement, and bigger strength displayed.

Caution

The direction to which his foot is swept is where the toe of his advancing foot points. However, it is in some case effective to sweep it towards the inside of his foot aslant.

In case you make him advance his left foot first, making his left foot steps forward by the management of your body and the action of your pulling hand, there is the time your right foot is going to get position at the back of your left foot. In applying this technique, it is important to induce your opponent so that this technique is applied to make *tsukuri* and *kuzushi*.

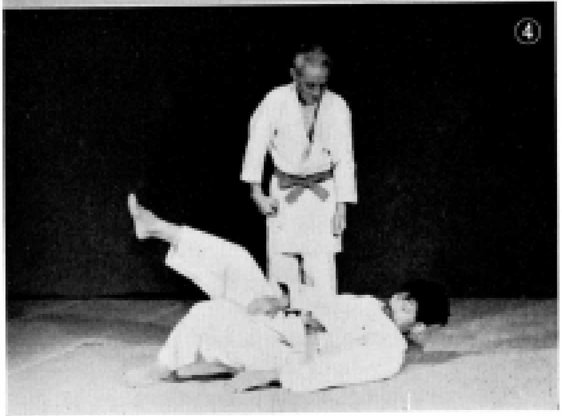
Remarks

If the opponent resorts to offence and advances his right foot around your right foot in order to apply some technique to you, you, as is the case with the above, draw your right foot to the rear of your left foot and sweep his foot in a straight line with your left foot while managing your body as if going round to the right. In case you are in the right posture and your opponent in the left or vice versa, there are many chances where you can apply this technique advantageously. For instance, suppose the opponent is in the left posture and you in the reverse, you sweep his left foot which is induced forward while you retreat the position of your left foot slightly to the right.

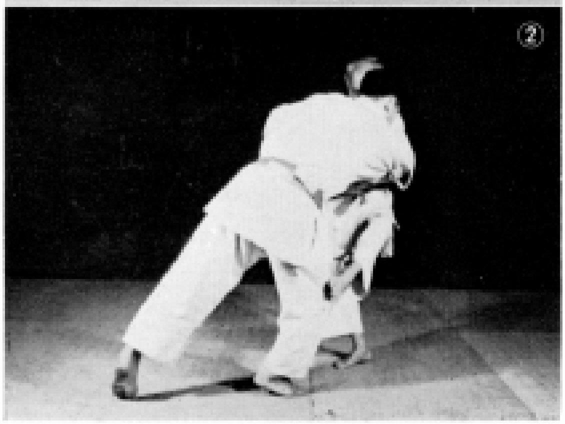


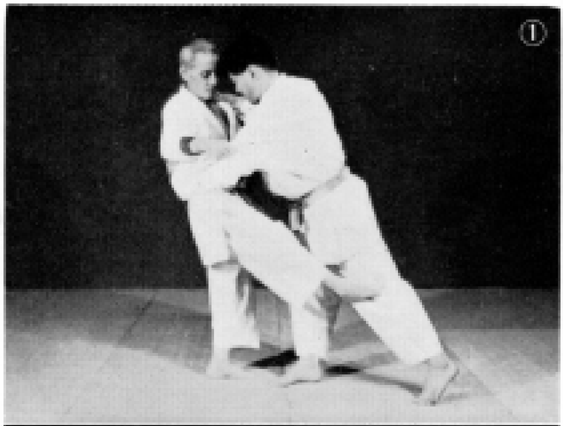


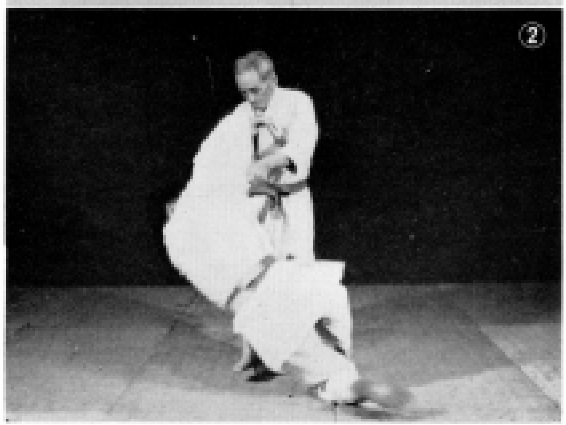












2. *Hizaguruma*
(Knee wheeling)

Gist

This is to embrace the opponent's neck with your hip out of the opponent's body, and is to throw him down as if turning round the water mill.

Practice

When you and the opponent come to grips in the right natural posture, you incline his stability by inducing him to the right corner (see the left Fig. 1), and lift-and-draw his right sleeve with your left hand. And at the same instance embrace deep his neck with your right hand, step forward your right foot out of his right foot (the direction of the foot is partially left side). The left foot must be in the inner side of his right foot so as his foot is in the same direction with yours. Put your waist so deep as it is out of his body: your back waist is close together with his right-side abdomen: use force of the wrenching hand and the drawn the left-hand. Thus, throw down the opponent right in front with a swinging force. (Left Figs. 1–2).

Again, this technique is applicable to the opponent's ordinary self-protecting posture either on the right or the left. Here, waft the opponent's body so as he is forced to keep stability on both tiptoes with your right foot in the inside of his right foot and your left foot keeping not much space. Then, go round with your waist lowered so as the circular dynamic-pivot given by the inner circle cannot help circling the external circle according to the latter's direction. And throw him down with a posture as if embracing him in. (Right Figs. 1–2).

When you and the opponent are in the natural posture, and you try to break him in the right front corner, the left foot of the opponent will step forward to maintain stability. Such a posture will afford you a chance to apply the above technique. In this case the opponent is apt to make an inverse action making use of inertia, so be mindful of employing the drawing and the wrenching hands quickly.

Gist

Employ well your hand wrenching the opponent's neck and the drawing hand, and put your rear-armpit close to his front armpit, pushing your waist deep.

3. *Ukigoshi*
(Waist floating)







Main Point

This technique is suggestive of, as it were, a physical phenomenon taking place the moment when the centers of two substances are intersected each other. Namely, this is an excellent technique displayed the moment when the opponent is thrown down by twisting your waist; in another sense, the moment when your back (the back side-waist) comes in touch with the opponent's abdomen and the breast.

Practice

To explain this technique in free exercise; when both you and your opponent grapple with each other in the right natural posture and you induce him to float towards your right front, he, being afraid of losing stability, steps his left foot towards the outside of your right foot, Fig. (1). At this moment, availing his motion you deprive him of his will to attack by winding his body with your drawing right-hand and induce him to sustain his weight on his left foot. During the instant, your motion leading you to go round half to the left will make you retreat your left foot slightly to the right; your right foot slightly retreated (2) and the left shoulder lowered, push your right hand to his back waist along the belt and make him float (3). At this moment, draw your left foot to the inside of his left foot side by side and at the moment when your waist gets in touch with his abdomen, you throw him down to the front twisting your right waist. In this case, keep your left hand grasp the sleeve of the opponent and draw your elbow towards your left back side.

Gist

This technique is best applied only by twisting the waist, and the most favorable chance to use this is the moment when an opponent assaults you with the fist or a weapon.

Caution

You should not seize the opponent's belt when you stretch your right hand. It is important that twisting of your waist and movement of your hand are in accord swiftly. When you throw the opponent, you should stretch the joint of your knee sufficiently and your body must be straightened.

Remarks

In case a free motion match is played, the opponent often grasps your back collar with his left or right hand and advances towards you with his lapel opened. At such a moment, it is easy to apply the technique, and you can easily throw him down as hinted above.

4. *Sasaetsurikomiashi*

Gist

This is applicable when the opponent is just falling: hold the side-base of one leg of his by the foot sole, and fell him by the upper part of his body.

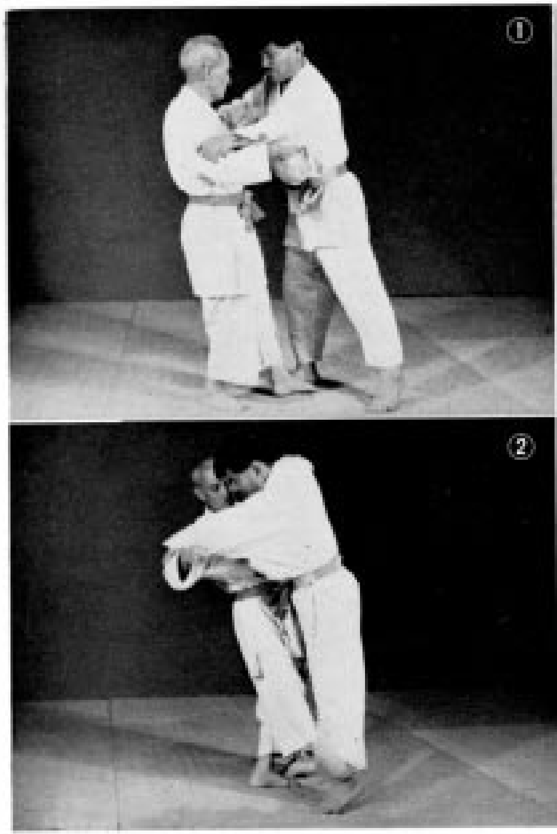
Practice

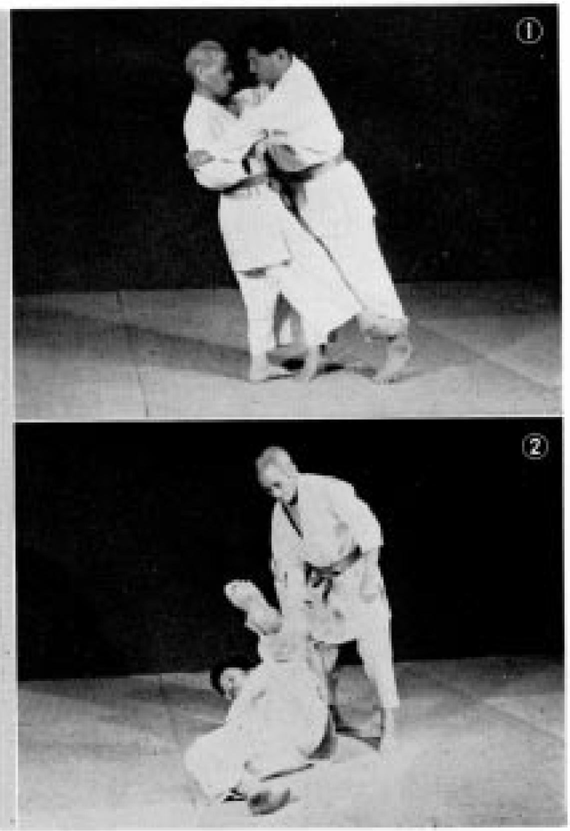
In case both you and your opponent are in the right natural posture and you lift-and-float him towards the right front corner, he will keep his position in instability sliding a little forwards his right tiptoe or right foot (2), or lift-and-float the opponent who is going to advance, you, not slacking the motion to lift and float, draw your right foot a little backward and open it backward while breaking his balance towards the right front corner (3). Then, give strength to your left tiptoe, prop his right outer ankle with your arch of foot at a front side point of a few inches, and pull him down towards your right rear corner with your left hand stretching your waist, (4). In this case, the direction of your left hand corresponds to that of your right hand in order to make the right-hand draw-down effective.

Furthermore, to explain a case often occurring in free exercise, when the opponent is in the right pose, you grasp the outside of his left upper arm with your right hand and the outside of his right upper arm with your right hand. When you float him, he tries to stabilize his balance by stepping forward his left foot for fear of losing stability. Simultaneously with his motion, while you get your left foot widened outwards near his right foot, you prop his advancing left leg with the sole of your right foot. Then you pull him down in arc of a circle towards your right rear corner, bending backward your waist. This moment, with your left hand holding his sleeve add strength to where your right hand works by winding up his body (Right Figs. 1–2 on p. 53). The same posture, when you break his balance right in front of you, he sometimes advances his left foot to your right-front side in order to stabilize his balance (Left Fig. 1 on p. 53). At this moment, you get your left foot in the inside of his right foot and

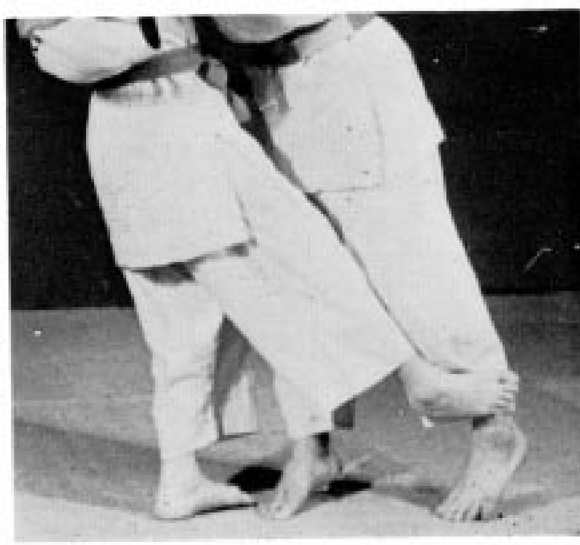




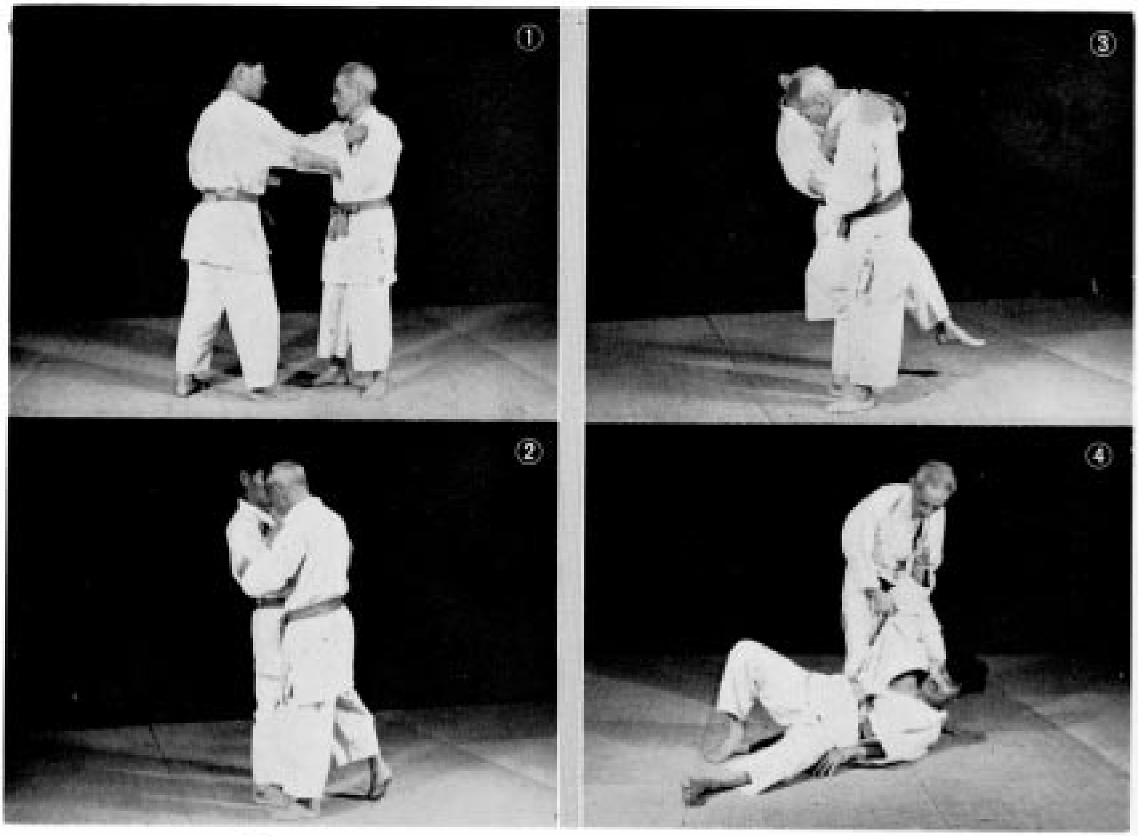


prop the portion about a few inches above the outside ankle of his left leg, then pull him down towards your right rear corner with your right hand, bending yourself backwards and twisting your waist (Left Fig. 2). Here, you should lift round his sleeve a little with your left hand to help the motion of your twisting waist as well as to effectuate your pulling right-hand. In another case when the opponent gets his position, as he wills, to your left or right making a rectangular semi-circle with you as a pivot, you can throw him down with the foregoing hint of the technique.



Note

Do three motions simultaneously: prop his foot, stretch your waist (tripping up his body) and control the opponent's motion. Hold the opponent's leg with your foot sole; induce his stability on his tiptoe. Or, parry off his advancing legs; draw him down at the front corner (right or left). This is, too, quite effective. The figure shows the moment this technique is applied.



5. *Ōsotogari*
(Major exterior reaping)

Gist

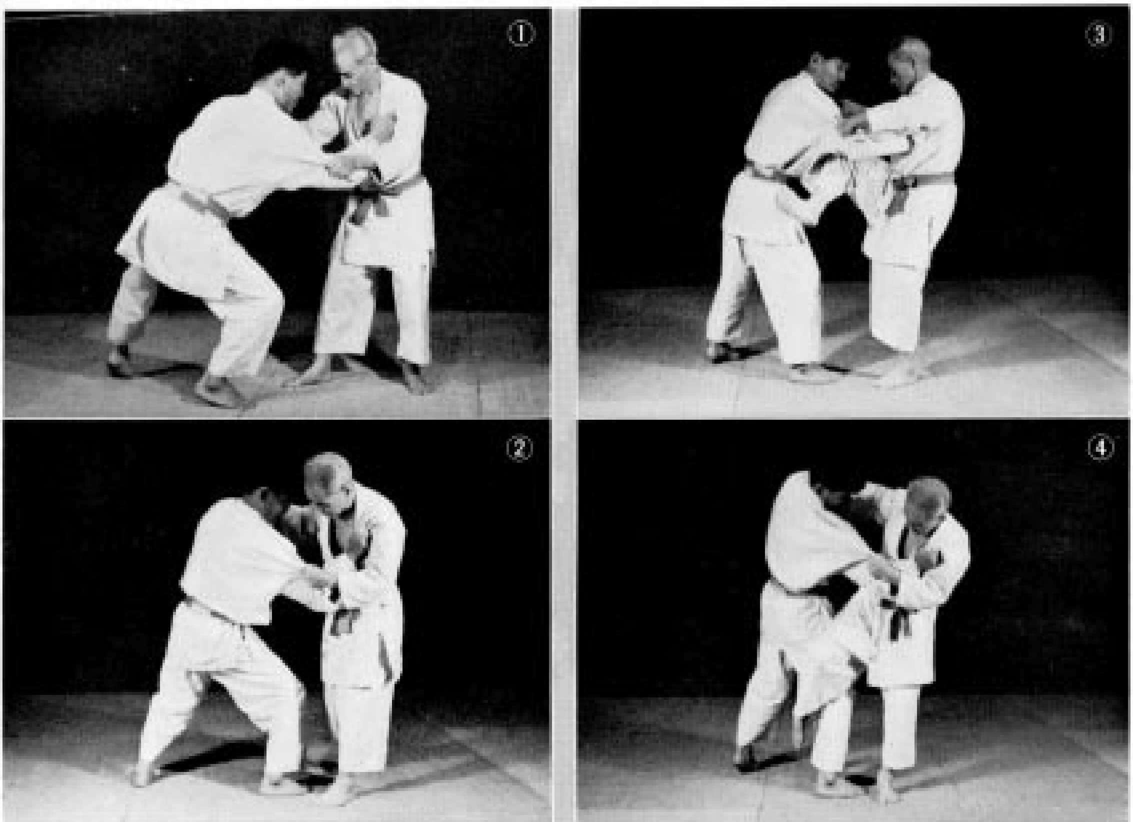
This technique is to break your opponent's balance towards his rear corner so that he is forced to balance his weight on the heel of his right or left foot, and is to parry off his weighed leg from right behind.

Practice

When you and your opponent are in the right natural posture, as a means to make the opponent weight balanced on the heel of his right foot, if you draw-and-float him towards the right front with your right hand (1), he will begin to set a movement of stepping his left foot towards the outside of his right foot so as to maintain his stability (2). This moment you proceed your left foot near the outside of his right foot and throw him down towards your right front corner by reaping the upper part of his right knee with the upper part of your right calf. During this time, with your right hand holding the opponent not slackened draw him towards yourself and throw him down in accordance with the management of your left foot. In addition, your left hand, in conformity with the management of left foot, draws his upper arm so that it comes in contact with your breast (3, 4). This technique requires a lot of practice, yet when well acquired the opponent will be down splendidly.

To apply this technique most simply in the same posture as above, controlling the opponent towards the right rear corner, carry your left foot to the side of his right foot, then get your right foot behind his right leg according to the movement of your left foot and reap him from right behind as explained in the preceding.

To apply this technique to the opponent in the right or left self-defense posture, his posture seems firm, but his balance is so lowered that his posture lacks variation. (Fig. 1 on page 55.) Availing this weak point, when he is, for instance, in the self-defense posture, you draw him towards yourself advancing your left foot around the outside of his right foot (2), and break his balance towards the right rear corner, then reap his right leg bent down.



Again, there is a case in which you can apply the technique by trapping him to step his left foot or right foot (3, 4). At first, in applying it, for the purpose of trapping your opponent to step his right foot at the inside of your right foot, you draw your right foot backwards and pull his right sleeve you are grasping (a little inward) and reap his advanced foot in the same manner as above. At this moment, your right hand will pull him towards your right front corner according to the retreat of your right foot. By the way, it is most advantageous to apply this technique in case your opponent steps forward himself.

Gist and Note

You may think it well-nigh impossible to trap the opponent to step his left foot at the outside of your left foot when considered as in the straight line. But, in such a case, suppose you are a minor interior circle and the opponent a major exterior circle, and both rotate in the same direction, the fact of technique will resolve this. You must give strength to your tiptoes in order to make reaping effective.



Remarks

In order to acquire this technique effectively, in applying the above technique, get some opponent as object of exercise, then practice the movement of reaping the right leg as swiftly as possible with your right foot lifted in such a way as the sole of your foot goes through the upper part of his left kneecap from the outside, then you will not miss the chance to apply this technique with good management of your waist. Unless you have an opponent, a standing tree will do.













6. *Tsurigoshi*
(Waist hanging)

Gist

This technique is to seize your opponent's rear belt and throw him down by stretching and twisting your waist applied to him while lifting his body to draw it near. The technique consists of two: big loin hanging and small loin hanging according to manner.

In big hanging, you grasp the opponent's rear belt with your hand stretched beyond his arm, while in the small hanging you grasp his rear belt underneath his arm. Big hanging is advantageous for applying to a short opponent and the small to a tall one.

Practice

In the right natural posture you break the opponent towards the right front, he sometimes steps his left foot to secure his stability (1). This moment, pull him toward you by adding strength to your right arm with which you grasp his sleeve or by making his left foot step forwards. Then quit your right

hand lift-pulling and grasping your opponent's rear belt (2). Then, he wants to rereat his loin to avoid your action. At this moment, you lift-and-draw him to his left front with your right hand, putting your loin below his abdomen and sliding your right leg inside his right leg keeping your right foot turning to the left and directing the toe to his right front with the left foot following it, (5, 6). Draw his abdomen closer to your loin, pull to you your left hand which grips his right sleeve, and then twist-and-stretch your loin to lift his body and throw it down. All these actions must be done swiftly.

Ōtsurikomi is to grasp his rear belt beyond your opponent's arm.

In case you are on the right and the opponent the left, you should grasp his rear belt with your right hand and make his right foot a step forwards by retracting your left hand gripping his sleeve. To the inner side of the advanced foot you bring your right foot turning back and throw him down when you contact your right waist closely with his right waist. (Right Figs. 1–4.)

But, this case affords a chance of a struggle between both; right *Kotsurikomi* at your side and left *Ōtsurikomi* at his side, and therefore one who takes initiative to apply *Tsurikomi* first will win.

Main Point

It is important to lift-and-pull him with your left hand while lifting and drawing the rear part of the opponent's belt with your hand gripping him.

In this technique, when your waist goes round and comes in contact with the opponent, instantaneously more strength will be given, with a will to throw him down with both hands.

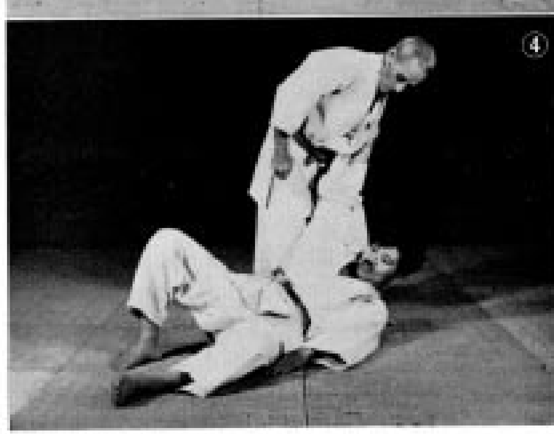
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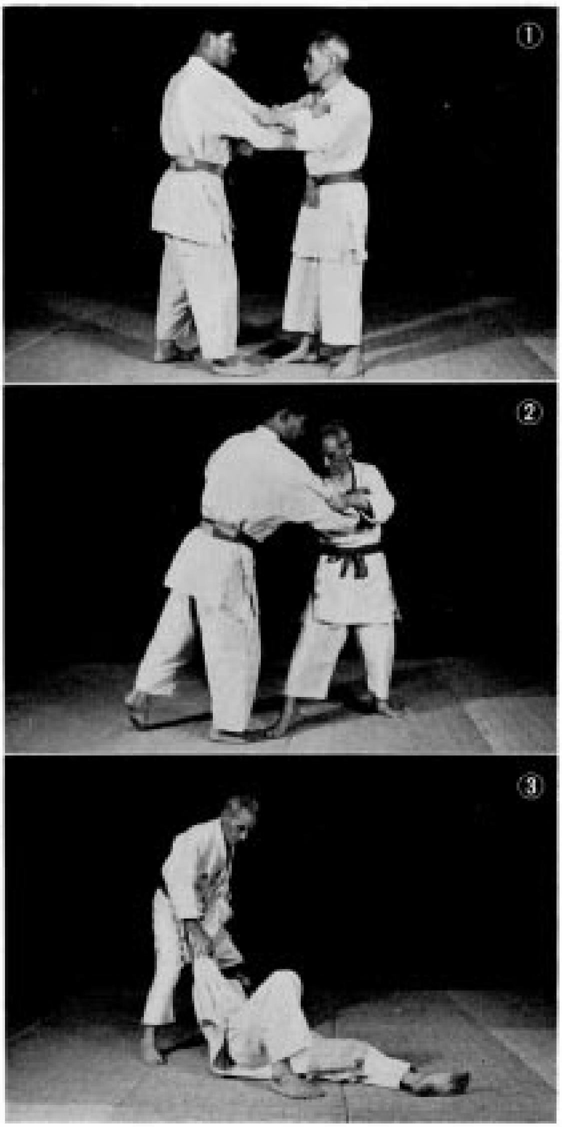
As this is the technique to grasp the opponent's belt, there is a possibility that the opponent reads your intention and crushes your attack or changes his posture. So mindful of lifting him.

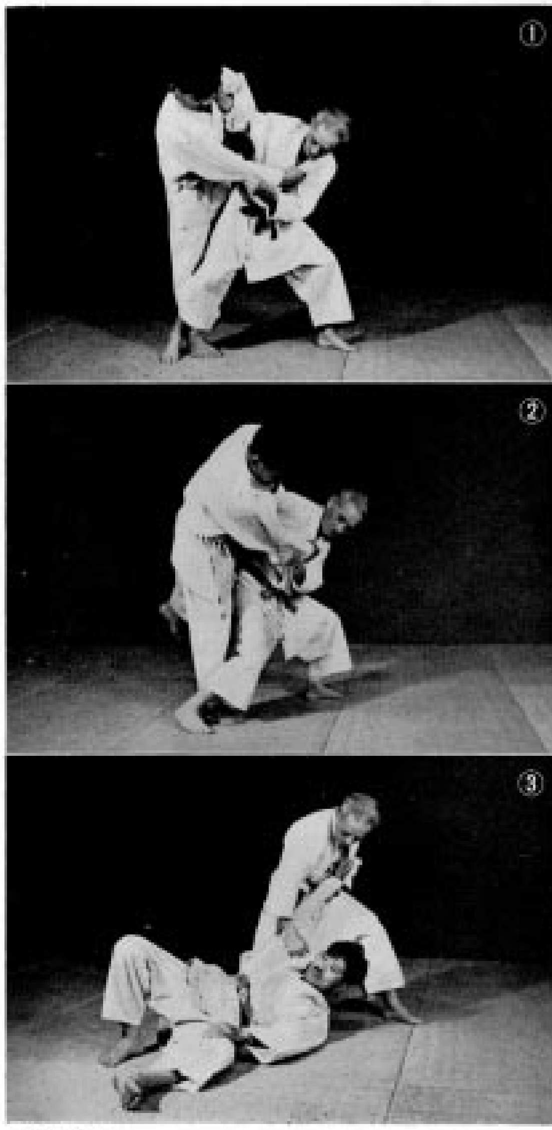












7. *Taiotoshi*
(Body falling)

Gist

For instance, you break the opponent's posture towards the right front corner so that the weight is set on his right foot and retreat your left foot so that your body is turned somewhat to the left, then advance your right foot towards the outside of his right foot so as your right foot almost contracts it, and pull him down with your both hands in such a way that the opponent draws a semi-circle centering your right foot.

Practice

When you and the opponent are in the right natural posture, while breaking your opponent's balance towards his right front corner, you retreat your left foot so that it points to the left side. Then, as soon as you step your right foot towards the outside of the top of his right foot accompanied by the twisting motion of your loin, you pull him with your right hand in such a manner as if hanging and pushing him, then pull him down towards the left rear corner synchronizing the motion with your left hand pulling him down.

In the thick of exercise, the opponent often comes round to your left front, which is a chance you apply this technique. In this case, utilizing his motion to come round, you

hang-and-float him towards his front corner adding strength to make your hands circle round, when you retreat your left foot a little and twist your waist lowered; you step your right foot to the outside of his right foot to such an extent as your popliteal region is bent, then the moment you stretch the popliteal region of your foot, you pull him down towards the left front corner as is the case with the foregoing hint.

In many practical cases, the opponent steps forwards, either induced by your motion or of his attacking will, while he is stepping onward, you apply the technique of lifting him deftly.

Gist

It is important to manage your foot in hanging and floating him; then draw round your left hand while pulling him down. At this moment the motion of your right hand should be synchronized with that of the left hand.

The moment required for giving instantaneous strength is when you twist your waist and step forward.

Caution

If you do not raise your hand grasping the opponent's side neck lapel up to his upper neck, this technique will not prove effective.

Furthermore, if you step your foot before the upper part of the opponent's body is loosened, no technique could successfully be effected; on the contrary your foot may be swept.

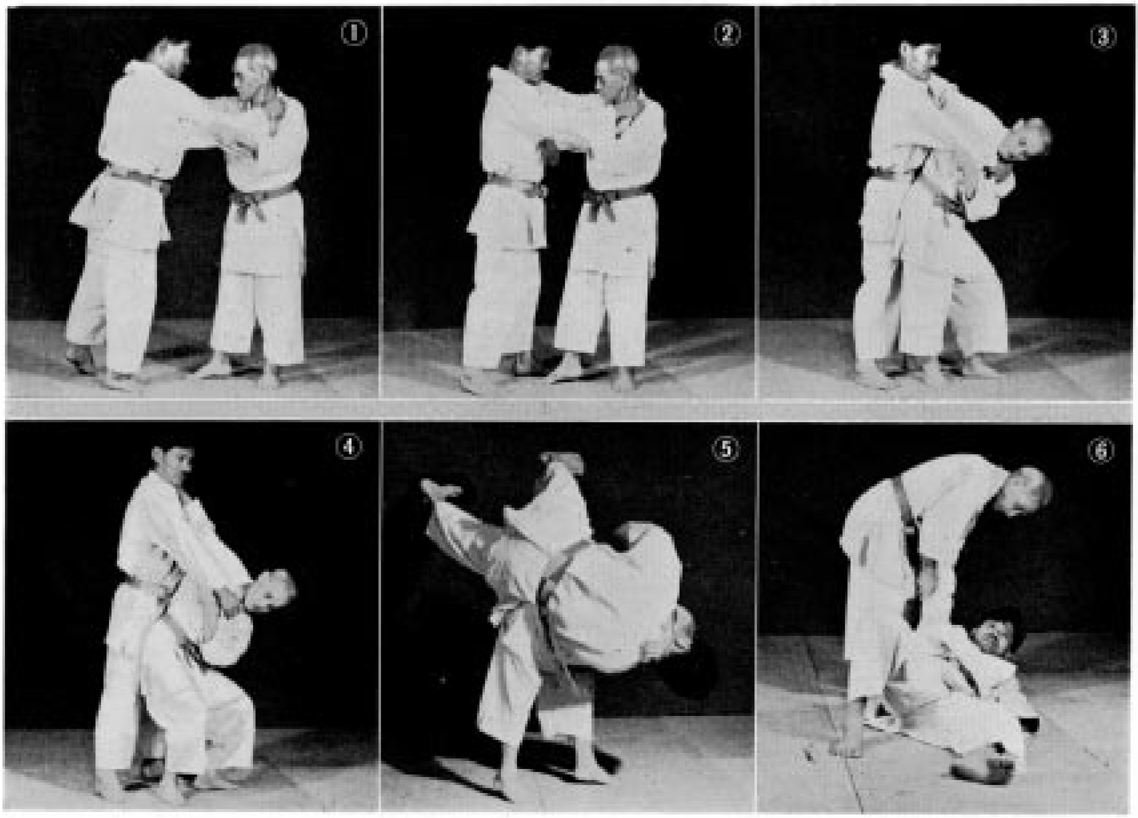


①



②





8. *Tsurikomigoshi*

Gist

This technique is to throw your opponent as if an erected bar is fallen turning upside down when its base is hit with force. In this technique, the movement of your loin is, as it were, to act at two stages; when you put your loin to the opponent's lower abdomen, he sometimes defends himself by bending backward. At this moment, lower your waist so that the contact point of his abdomen with your loin becomes vacant, and then rotate his body moving your loin in such a manner as if tripping him up.

Practice

In the right natural posture, if you try to break the opponent towards his right front corner with your right hand grasping his back lapel, he tries to secure his stability by advancing his left foot (1).

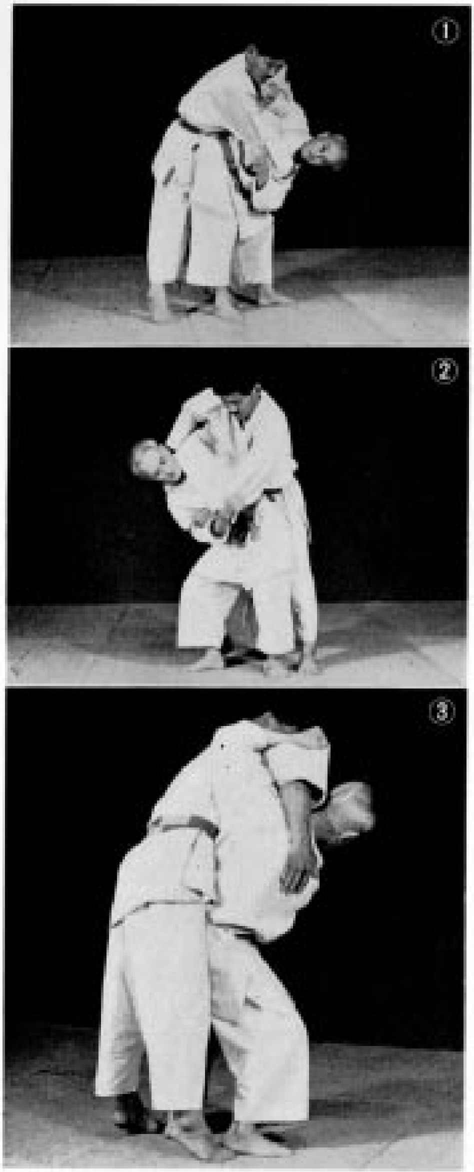
At this moment, putting your strength into lift-pull motion, slide up your right foot to the top of the inner side of his right foot, and simultaneously you slide up your left foot to the inner side of his left foot (2), when your loin contacts his lower abdomen, defend yourself bending backward (3).

At this very moment, lower your waist to such an extent as it gets at the level of your outer thigh or about the upper part of your knee with your right hand lifting him in front of you. Then with your left hand pulling his right sleeve enough, synchronizing the motion with the movement to stretch your knee and to trip him up, throw him down right in front of you (5, 6).

If the opponent advances his left foot, your hands must not allow him to make flexibility on waist and lap. And if you lower your waist and lift him in, you will throw him down on the spot.

Here, some forms are explained as to free play connected with the above.

When you and the opponent are in the



right posture and you try to apply the left lift-pull loin, you grasp the middle part of his right sleeve with the left hand, and your right hand grasps either the inside or outside of his left sleeve and then lift him towards the right front corner; at this instant you will naturally carry your left foot a little forward. So, in order to insert your loin, get round your left foot to the inner side of his left foot so that it faces his feet and simultaneously pushing up his right hand grasping your lapel or sleeve with your right armpit, then pull him down synchronizing the motion with your right hand's pulling. (See Fig. 1 on page 62.)

In this case, bring your right foot synchronized with your lift-pull motion a little nearer to his right foot so as to control the center of your loin going round and make the best use of the rounding step of your left foot. (See Fig. 2 on page 62.)

If the opponent advances his left foot with narrower step, you may go round to the outside of the foot.

Also when both are approaching quite nearer to each other, it is very advantageous for you not to wait for your opponent's advancing but to put your waist deeply in his body when you lift him and apply your technique putting strong strength to your pulling hand.

When both you and the opponent are in the same posture as above and you want to apply the right lift-pull loin, you hold the middle inner-part of his right sleeve and bring your right foot near the inner side of his right foot lifting him as is the foregoing case so that his right foot advances and then bend your right elbow lifted to the armpit adding your right hand a drawing motion, and stretch your knees in such a manner as your body hangs his loin, then pull him down synchronized with the twisting motion of your waist and drawing motion of your left hand in this case, your left foot faces the right at the same time when your right foot comes round in order to make free the motion of your waist (Left Figs. 1, 2, 3).

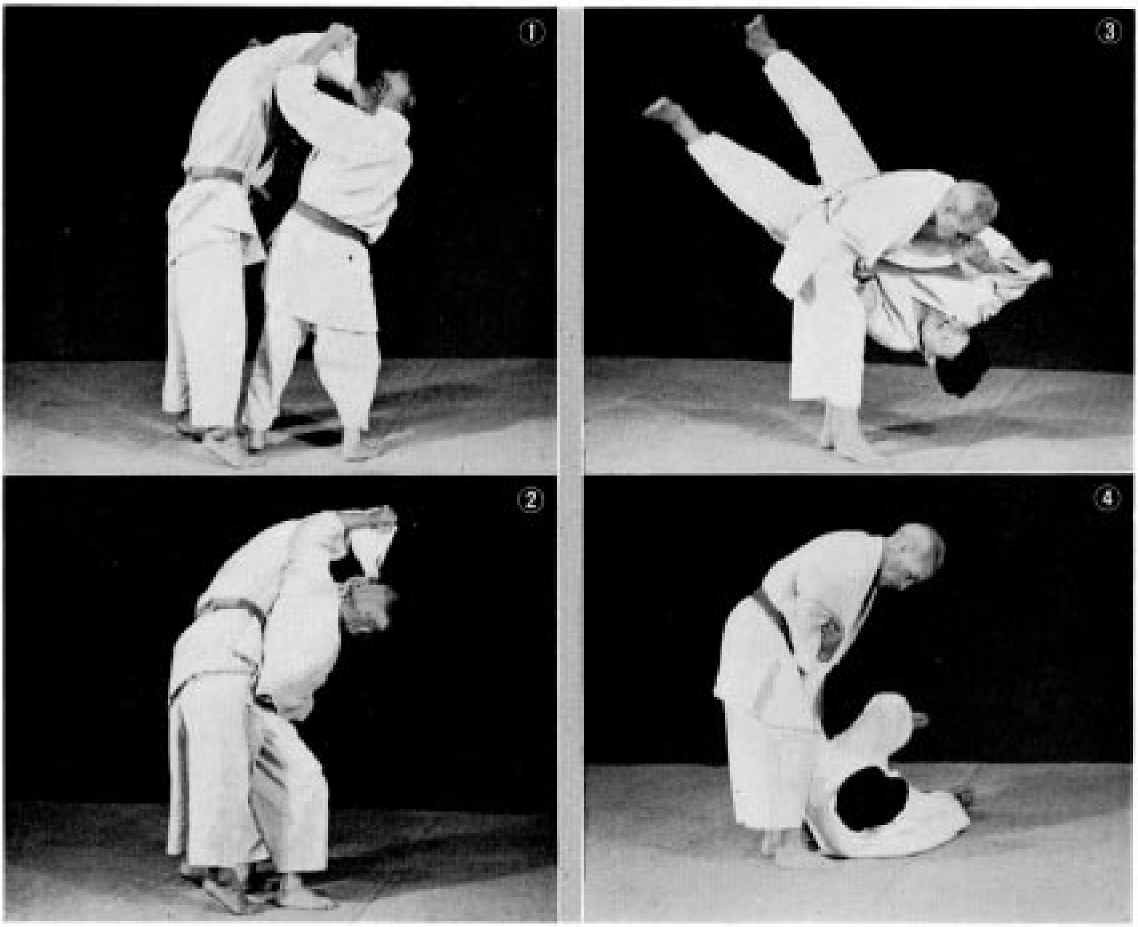
Grasp the middle part of his right sleeve from outside so that your four fingers point upward, then you can apply this technique hanging and embracing his body at the upper part of his arms.

Furthermore, you can apply this technique when you grasp the mouth of his right sleeve from outside and get your loin entered hanging his body.

In case of right loin, too, the technique is the same as above-explained.

Gist

It is important in trying this technique to add strength to your right hand which grasps his lapel and get your waist entered quickly the moment you lift him high at your front, and also you, so as to make free the



momentum of waist's motion, draw him to full extent with your left hand synchronized with the motion of your right hand the moment when your knee joint is stretched.

It is at the moment when the waist is just swinged that strength is given with body and mind in perfect congruity.

Caution

Believing that this technique is applied to the opponent bending backward the upper part of his body, a player is apt to get his waist entered when the opponent is bending backward from the first. This is wrong. Because, to bend back for defense is different in mind posture from to do so for himself, and naturally the player is easily betrayed.

Further, unless hanging the opponent well, your lapel will become indefensive and when you grasp his back lapel, and you will be in fear of being betrayed into many waist techniques.



THE SECOND PRINCIPLE

9. *Kouchigari*
(Minor interior reaping)

Gist

This technique is to reap your opponent's right foot with your right foot or his left foot with your left foot bending like the sickle.

Practice

Suppose the both are in the natural and proper posture. In order to make the opponent's right foot advance, retreat so that your left foot points somewhat to the left, and in that process lift him in the direction of his right front corner. Just when his right foot advances and some weight of his body is set on his foot, you must reap from inside promptly the upper part of his right heel with your right foot bending like the sickle.

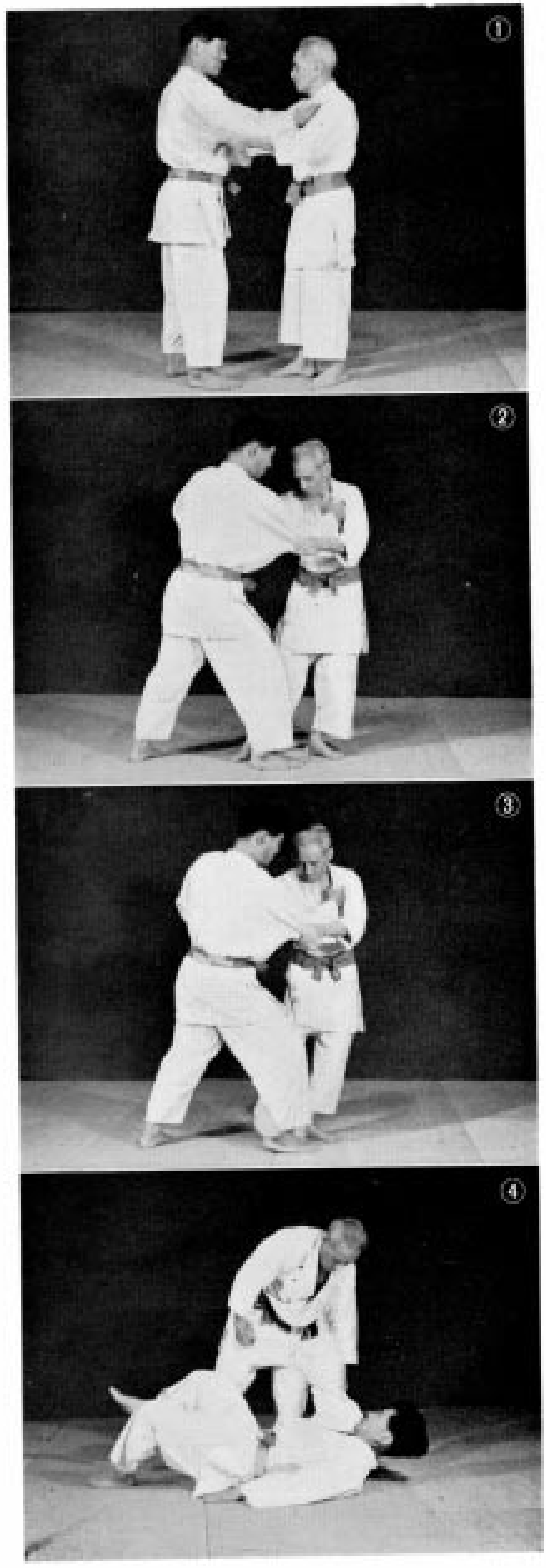
Simultaneously, make him fall with both hands pushing him instantly towards the right back corner (Right 1, 4).

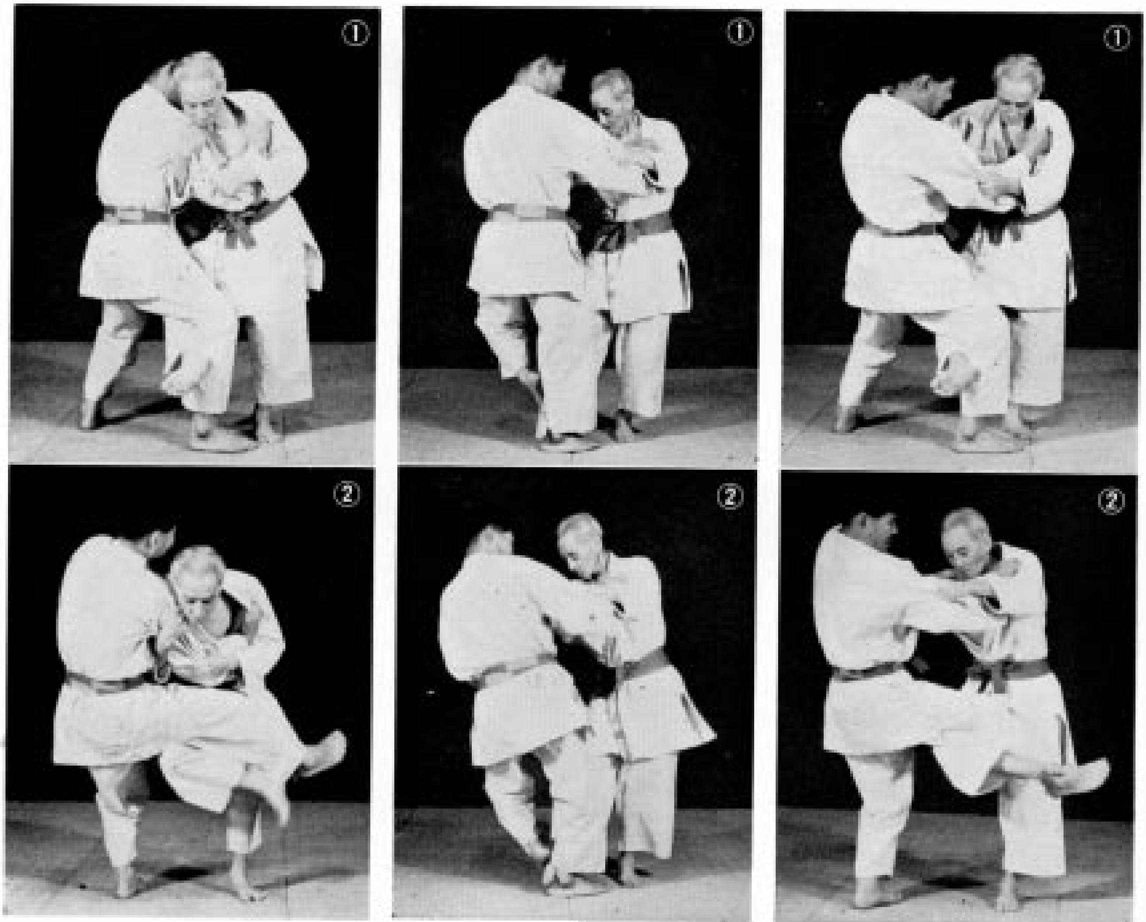
To explain the phenomena which are apt to take place in free exercise: when your opponent is either in the proper natural posture or right natural posture and you induce him to advance his right foot, he sometimes sweep your right foot with his left foot stepping his right foot a step forward taking advantage of your retreat.

This is a most advantageous movement; here you can reap his right foot with your sweeping foot. Simultaneously with both hands you push and throw him towards the direction of his left back corner.

Again you can reap the opponent in the right self-defense posture, although somewhat abnormal in form. In this, you reap the popliteal region of his leg from the inner side with the back of your ankle, and pull him down towards the right back corner.

When both you and your opponent are in the right natural posture, there is an effective method to push him down until he falls by reaping the back of his ankle with your advanced left foot.







Gist

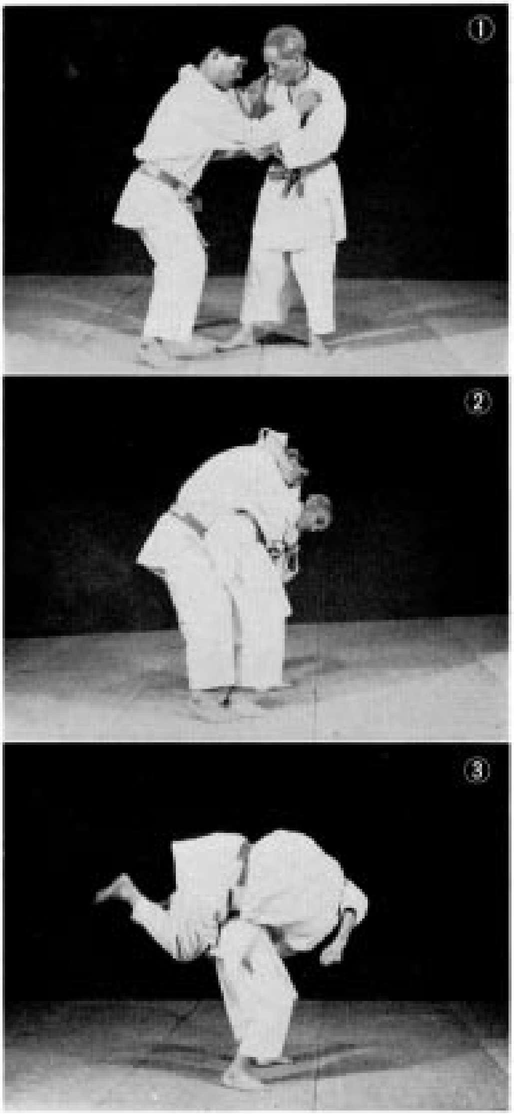
This is not different in purport from the case of minor exterior reap, but it is by this technique that you push down the opponent towards the rear corner with relative strength, and you must add carefully and promptly the strength of your both hands to push-down motion.

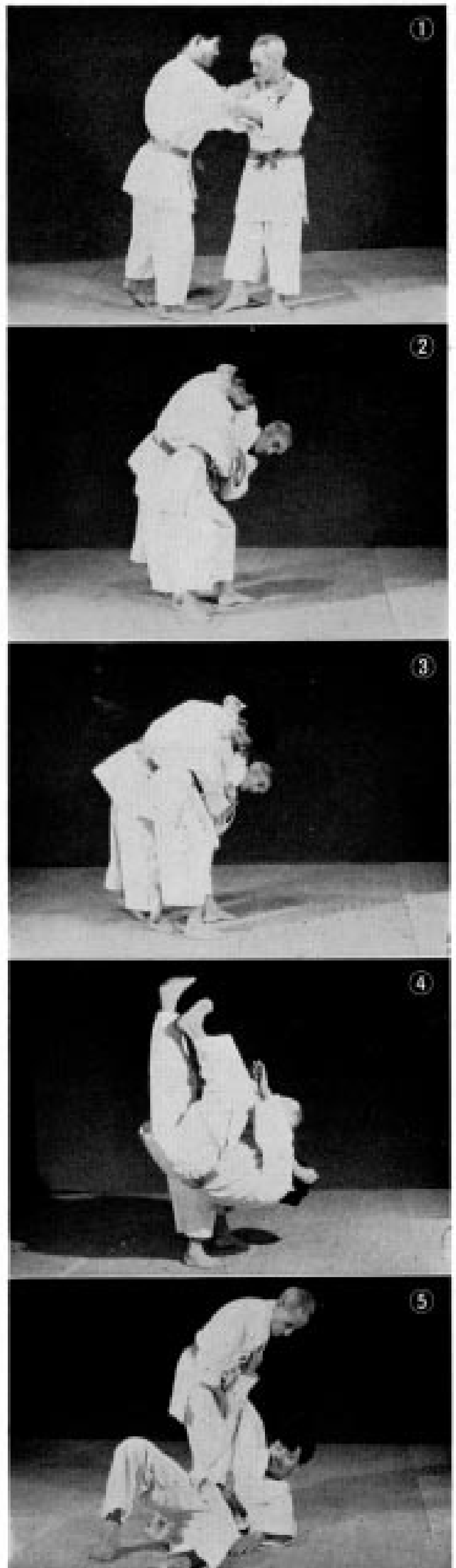
Caution

Forgetting to reap and pull the foot sole promptly, you are sometimes apt to sweep it up. In this case, you may be thrown by the opponent's techniques such as *Hizaguruma* (knee-wheeling), *Sasaetsurikomi* or *Tomoe-nage* utilizing your foot believing to have scooped it up.

Remarks

Though we cannot call it a minor interior reap from its nature, there is the following effective technique:—With compound method of sweeping the advanced foot and *Tsurikomi* of the minor interior reap, you can sweep and fell the opponent who advances his foot upon which the weight of his body is being balanced and the sole of his foot is stepping the *tatami*.





10. *Koshiguruma*
(Waist wheeling)

Gist

Embracing the opponent's neck with the hand and pushing round your waist to the outside of his body, this is to throw him down engaging your waist as pivot as if the water mill were turning round.

Practice

When you and the opponent are in the right-side natural posture, lift him to the right front corner unbalancing his stability, and draw up round his right sleeve. At the same time together with the swinging of the

body, embrace his neck deep, stepping your right foot outside of his right foot (your foot faces somewhat the left). Draw round near the left foot to the inside of his right foot so as his is in the same direction with yours. Push in your waist so deep as it is out of his body. Bring your rear waist close to the right-side abdomen of him. Then engage powerfully your twisting hand and the left hand drawing, and throw him down with your waist swinging (Right 1–5 on page 65).

This is applicable, too, when the opponent is in an ordinary self-protecting or a right self-protecting posture, either on the right or the left-side. In this case, you must float him so as he is compelled to keep his stability on tiptoe of both feet. Your right foot is in the inner side of his right foot, and your left foot goes round according to the right foot movement with the waist lowered giving no much space: the form is that the dynamic inducement engendered by the inner circle cannot help rotating the outer circle along the inner circle. Thus throw him down as if twisting him (Left 1–3 on page 65).

When both are in a natural posture and you break him in the right-side rear corner, the opponent will step forward. This is a chance to apply this technique. But in such a posture he is prone to make an invers action, utilizing the inertia of left movement, so you must be quick in drawing and twisting hands.

Gist

Here it is important to display the sufficient action of drawing and twisting hands.

Caution

For instance, in a self-protecting posture, unless effecting the floating the opponent just in front, your balance will be apt to be broken. Take care not to fall upon him when he is thrown down.

11. *Kosotogari*
(Minor exterior reaping)

Gist (See cuts on Page 67)

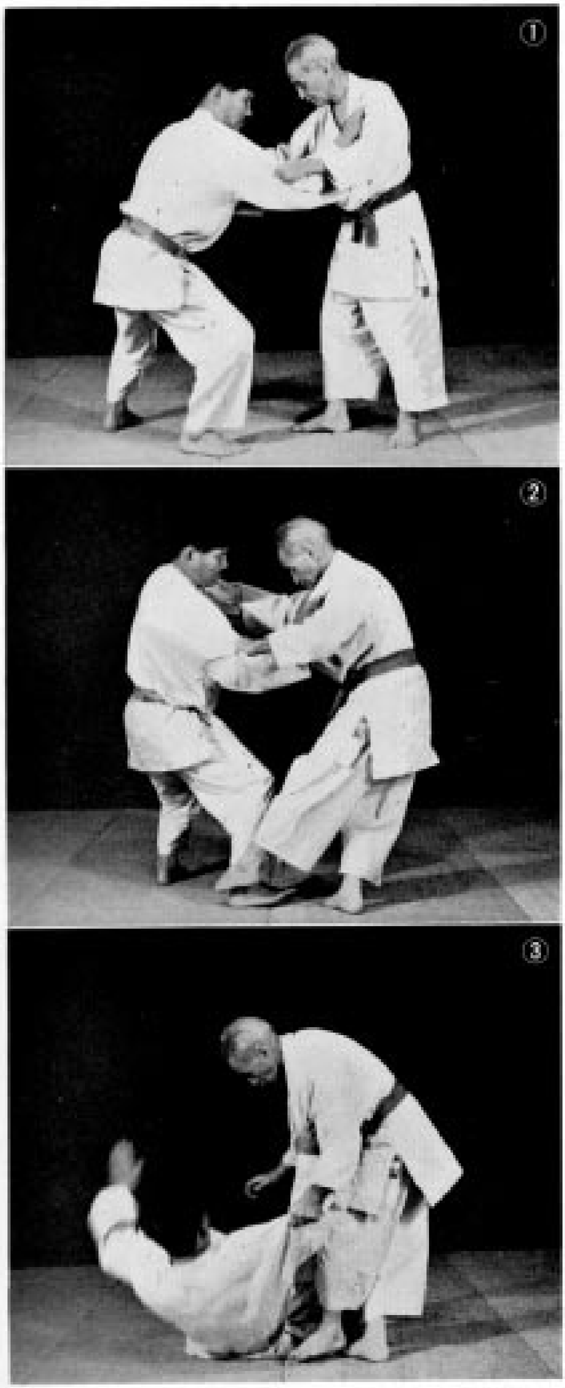
This is to break the opponent either in the right side or the left side corner by forming your foot sickle-like, as it were, reaping the grass at the root. When reaping, your strength at the sickle-formed foot will oblige him to keep his stability by the heel. Then, you will throw him down by reaping his upper heel from the outer side.

Practice

When you and the opponent are at grips in the right side natural posture, you are to break him in the right side rear corner by advancing your left foot to the outer side of his right foot with your right hand pushing on and the left hand drawing in. The same moment, according to your movement your right foot must approach nearer to the outer side of his right foot tip, and your body is directed to the right side. And your left foot must be formed sickle-like. Put it softly on his upper heel from the outer side. Together with the action of throwing him down in the rear corner you will reap and throw him down quickly along the opponent's right foot direction (4, 5). This technique is applicable at the moment when his entire stability is not yet fixed as he advances to the front. Further, when he is either in a right side or left side self-protecting posture, this technique is easily applicable. Because in this posture the stability is lowered, and lacks variation of motion. So, move your body as lightly as possible, and reap him as suggested above by drawing him in with both hands according to the circulating movement (left 1–3).

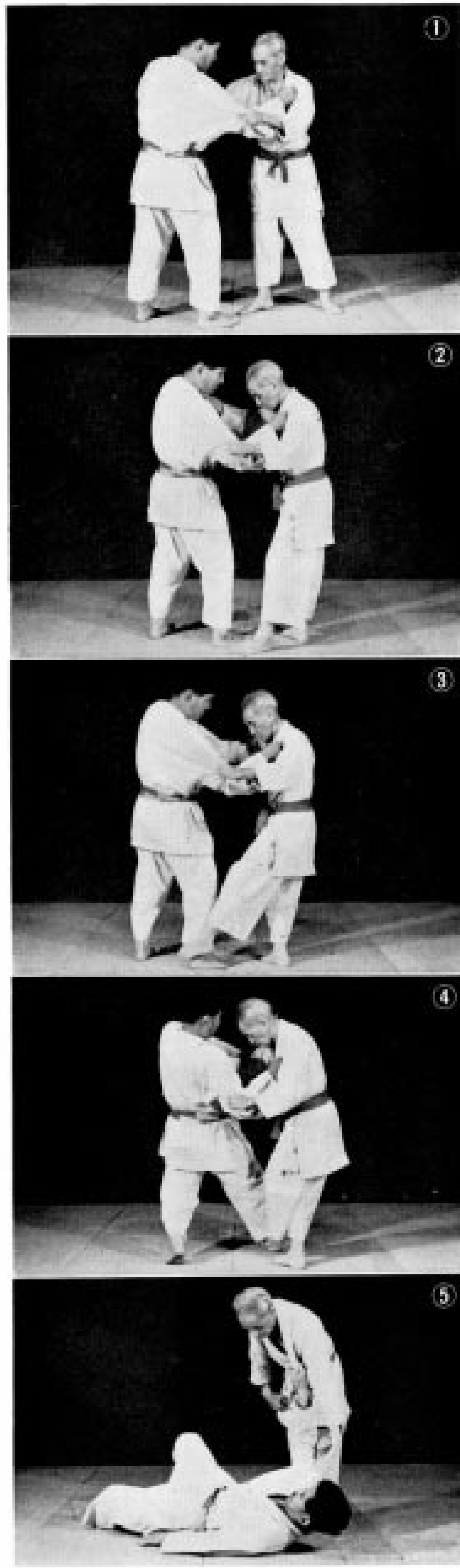
Gist

In the above case, you must break him so as he keeps the bodily weight on the rear heels. This you must bear in mind as important in practice of this technique.



Caution

As mentioned above this technique is to reap off weight, so this is, so to speak, to reap and draw in. Accordingly, you must not take this for the foot sweeping by the plantar of sole. You may suppose that the more the bodily weight is upon the supporting leg the better is the situation, and your one foot will be vacant. If so, unexpectedly more strength will be required. Be cautious of this.



12. *Ōgoshi*
(Major waist)

Gist

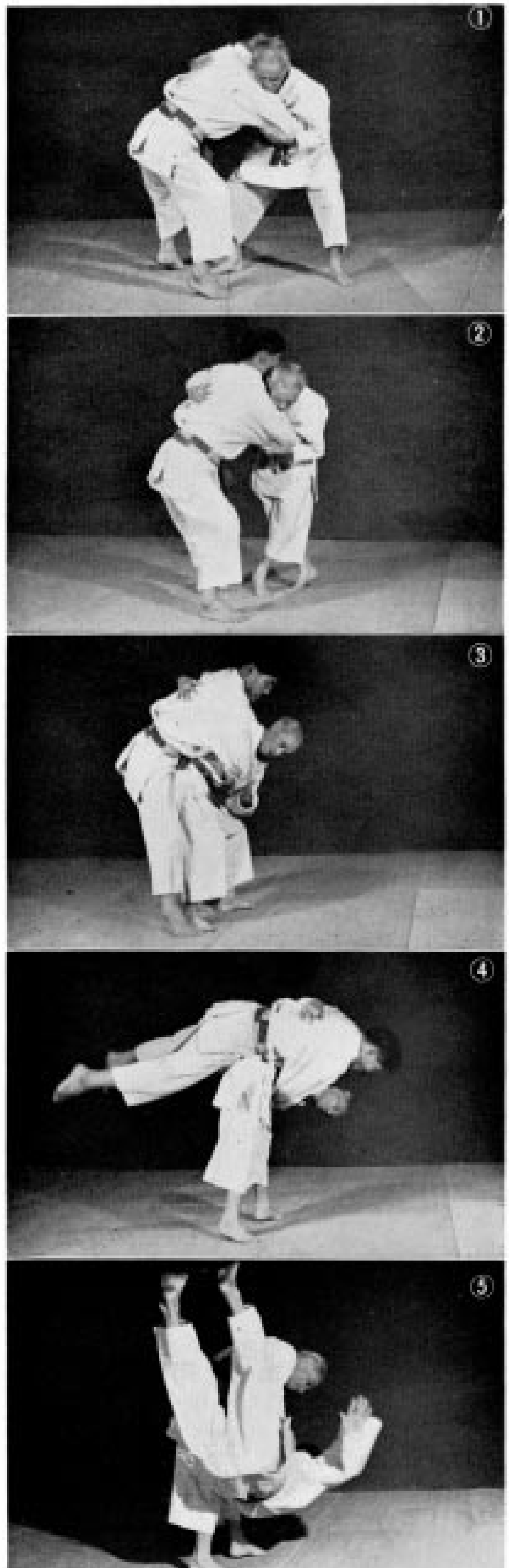
This is to throw down the opponent as if uprooting a tree by putting your waist to his lower abdomen.

Practice

In practice in right side natural posture, you try to push your right hand to his back or the waist through his armpit while inducing his left foot onward. Then he will withdraw the waist backward disliking thus induced. This instant while lifting him in (right 1) lower your waist, put your waist close to his abdomen or the lower abdomen with your left foot in the inner side of his left foot and the right foot in the inner side of his right (2). As above mentioned, then stretching the knee, you lift him up, and throw him down by twist of your waist (3–5). During this moment your right hand is embracing him up, and the left hand lifting him in without slackening strength; then pull him down by twisting your waist. When both are in a right side self-protecting posture, you draw back your right foot a little while stretching your body in order to draw onward and lift him, or in the self-protecting posture as you are, try to draw him onward, with drawing your right foot backward a little to the left side. Then, the opponent will advance his left foot either reluctantly or in order to keep stability: this instant without slackening the drawing hand apply this technique with the feeling of lifting him up (1, 2).

Gist

Induce his feet one ahead and another back, to be in a line, and lift him in so as he is forced to keep stability on tiptoe. Then, while thrusting the hand to his back either through his back belt or the armpit you will apply this technique by putting him to your waist.







Caution

Here the movement of the feet in timing is the left foot first and the right next. When you withdraw the right foot to the left side, your right hand action will withdraw him in a circulating way according to your retreating movement. In applying this technique a player wants to grip the belt. No doubt to lift up the opponent by so doing will prove effetcive, but the subtle movement without gripping the belt will be much better.

13. *Seoinage*
(Overshoulder throwing)

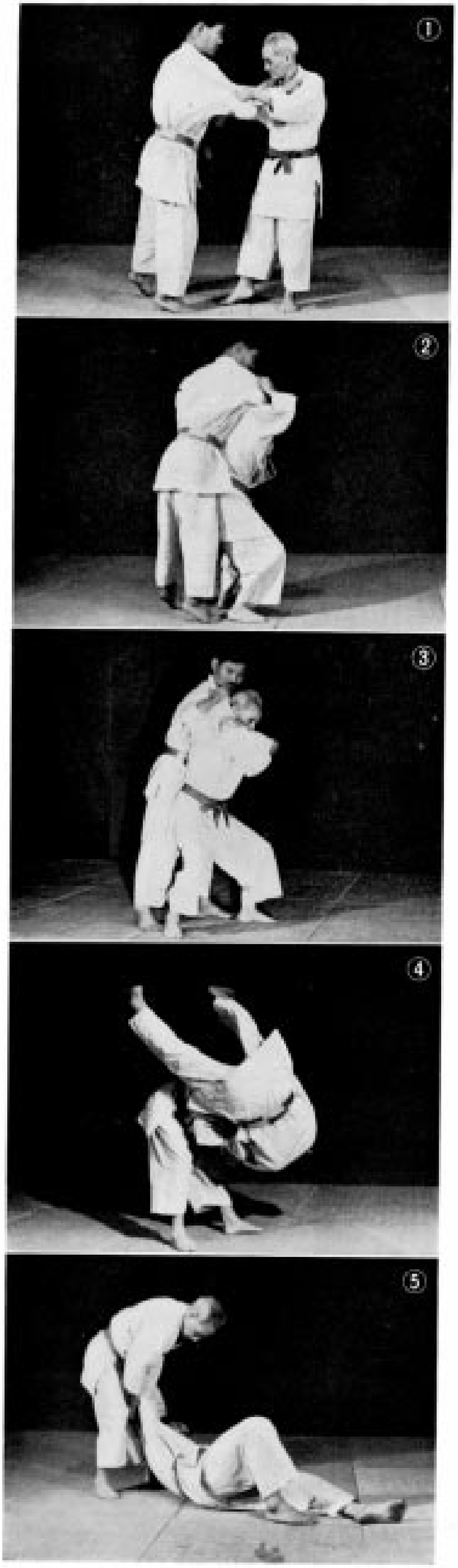
Gist (Cuts on pages 70—71)

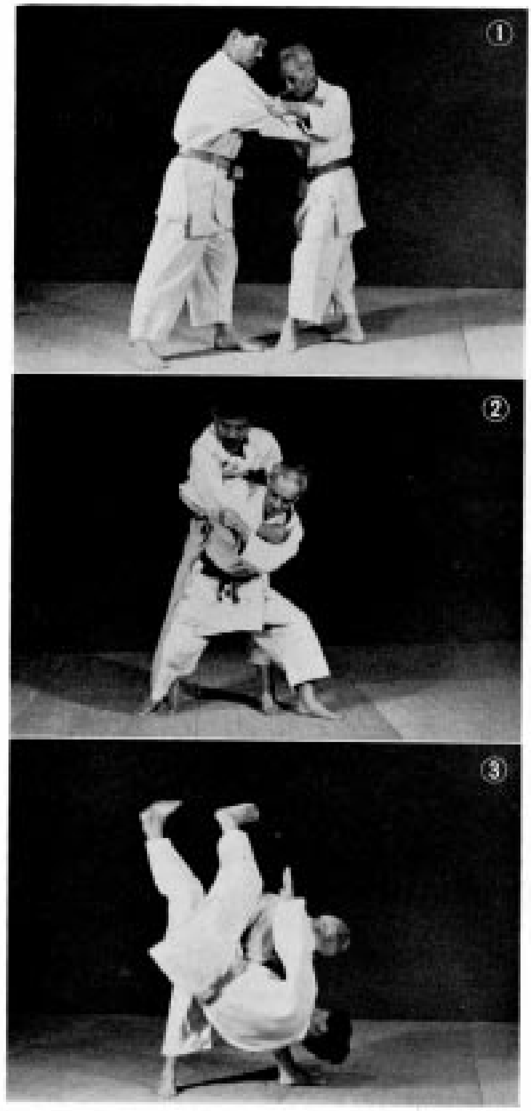
This is to put the opponent's breast and abdomen to your back and to throw him down over your shoulder making so to speak a big circle. So this is quite advantageous when the opponent comes on attacking.

Practice

When both are in the right-side natural posture, draw in and lift up the opponent sufficiently in the front corner, and edge your right foot to the front inner side of his right foot (left 1 on page 70). Then, move to the same direction as the opponent by edging the feet (2), and unhold your grip at the same moment. Lower your body slightly, and push in your left foot to the inner side of his left foot. During this, grip his shoulder with the right hand thrusting under his right armpit. Or grip and pull in his rear sleeve deep (3), and put your body close to his body breaking down. And throw him down in a circulating way over the shoulder just in front by springing him up with your back waist (4, 5).

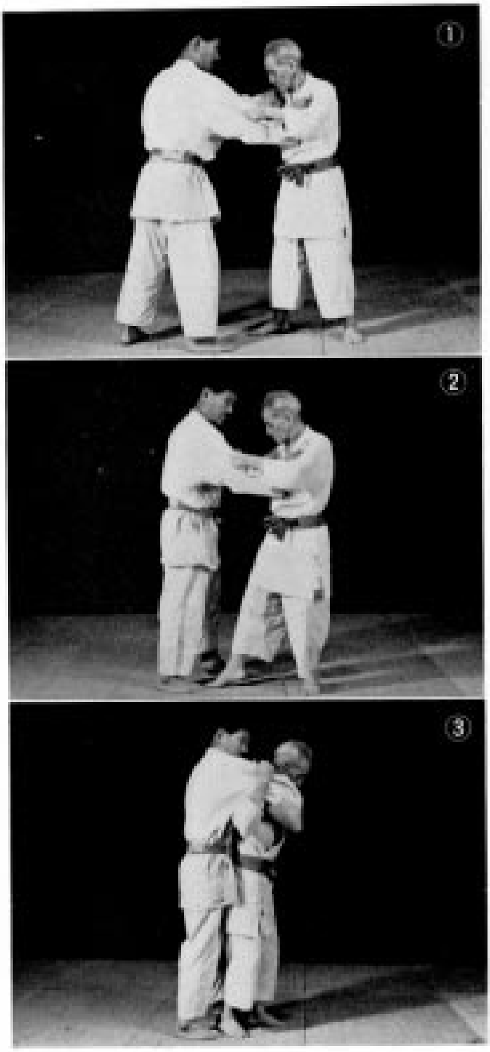
Strengthen the left hand pulling in accordance with the bodily movement, and while controling his right hand you will pull him down. In this case, advantageous, too, is to grip his rear sleeve with the left hand. In the right side natural posture, while inducing his left foot to step ahead a little of his right (right 1 on page 70), you will withdraw your right foot aback slantingly: according to its movement, edge your left foot nearer to his left foot tip, and lowering your body thrust in your right foot swiftly to the outer side of his right foot so as you are face to face with him. Draw in and put him close to you, and during this moment control him with the left hand so as he is forced to maintain stability on tiptoe of feet. Don't slacken the lifting-in hand. According to the circling-drawing movement of foot, with the right hand still gripping the lapel thrust it under the opponent's armpit (then he is breaking down) by the left hand's pulling-in, bending the arm. Then together with the springing-up of waist synchronized with





the left hand pulling-in, throw down the opponent. Here your bodily action will be inert unless your left foot is along the same direction with the right foot circling in.

With the opponent on the right side you will allow him to grip you in the natural way. Your left hand will grip him by the middle part of his right sleeve, and the right hand grips his right front lapel inversely (right 1 on page 71); place your right foot near the inner side of his right toetip; while lifting him to the front corner, draw your left foot deep so as it is in touch with his left foot according to the movement of waist; bring your waist to close touch with his lower abdomen (2). This instant bend the elbow according to the swinging of waist. Synchronizing with the left hand pulling, draw him under



the armpit; then pull him down in such a way as drawing an arc in front according to the springing of waist. When both are in the right-side natural posture, lift up the opponent in the front corner, and sometimes his left foot will step forwards (left 1). Here, allowing it, nay, rather inducing it forward, your right foot must draw nearer to his right foot toe (2). Then, your left foot is circled to the inner side of his left. Synchronizing with such, your right hand will sweep away his left hand; then your hand is thrusted through his armpit so as his armpit is in touch with your right shoulder, or by catching his rear sleeve (3), spring up your waist slightly lowered synchronizingly, pull him down. Or, by lifting him up in front, cause him to keep his stability on his legs: your body moves round in as if pouncing upon him with the left foot.

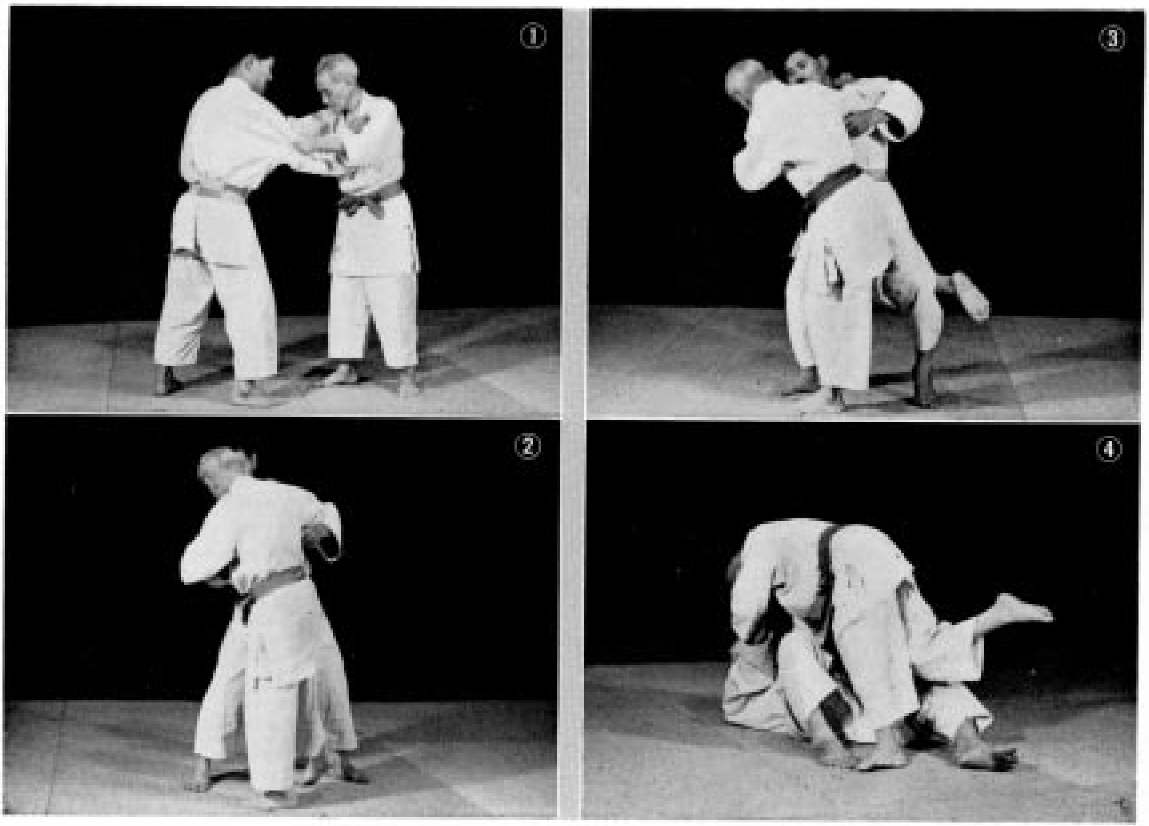


Gist

Bear in mind that you should try to send flying the opponent by quick swinging of waist, and that to throw him down in the rotating way with your waist as pivot.

Caution

There is a fear of your throat being strangled behind, so do not forget to put under control the opponent's hand putting on your shoulder. Catch him, however, by his sleeve from within, and no doubt there will not be such a fear. This technique is to enter into his center, so you are prone to be deprived of your center. Therefore, be intent upon breaking him. Breaking is to throw him down over the shoulder, so you are apt to shoulder him: of this, too, you must be careful. When you apply this technique, holding the lapel by bending the elbow, unless you enter by going round swiftly, the two bodies will get apart, and sometimes the elbow-joint will get injured. So, of this care must be taken.



14. *Ouchigari*
(Major interior reaping)

Gist

This is to throw down the opponent by reaping the popliteal region of one foot when his stability is lowered by opening the feet apart.

Hint

It is important to induce him to extend the legs so as his stability is lowered.

Practice

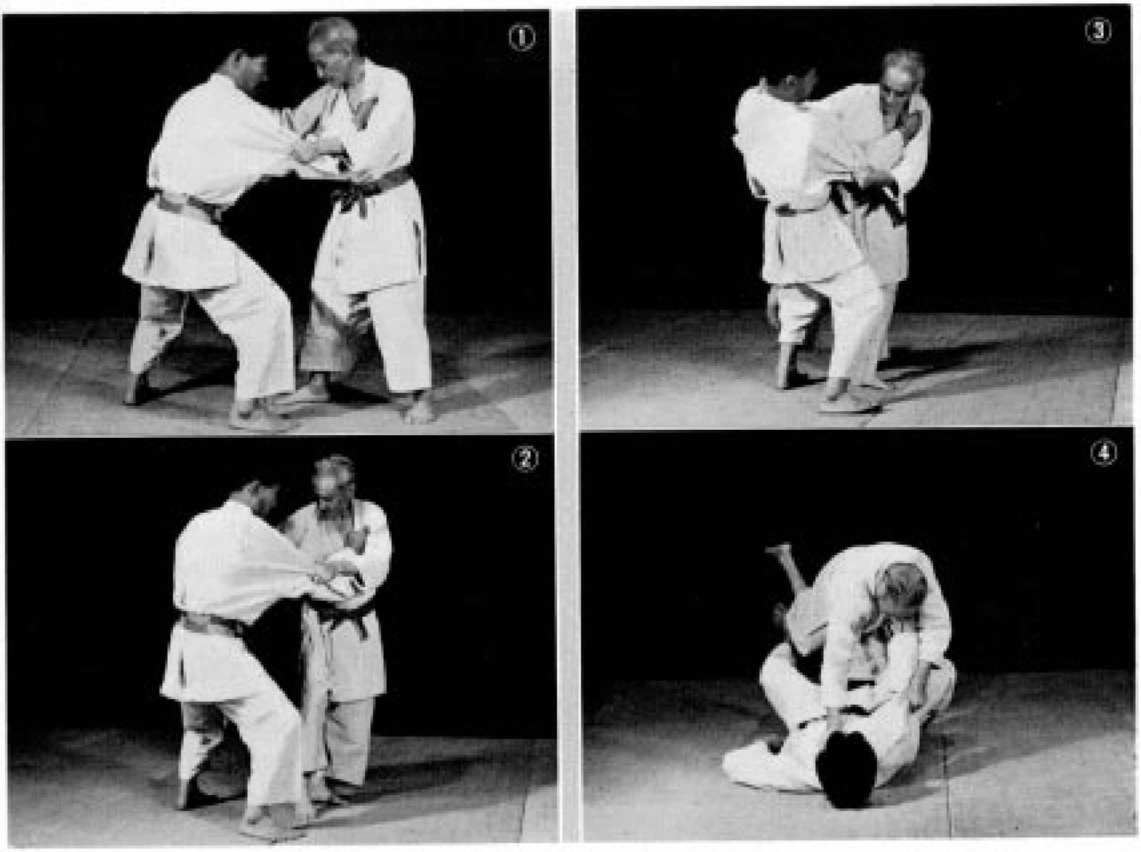
When both are at grips in the right-side natural posture, your waist is lowered and goes round slightly: the left foot goes round to the left side and withdraw your right hand so as his body is withdrawn toward your right side. Then he will sometimes step onward with the left foot. This instant, when his left heel touches *tatami*, throw him down by strengthening your pushing-out power while reaping his left popliteal region by your right popliteal region. In this quick action your left hand is lowered synchronizing with the right hand.

Now, to explain the cases frequently taking place in practice.

When you are in right-side posture and he the right-side self-defense posture, withdraw your left foot to the backside of the right heel. Then, while reaping up his left popliteal-region with your right popliteal region so as he is compelled to keep his central stability, break him down to the right rear corner with the right hand, and your left hand pushes him on with a squeezing manner. And in a match you approach him in the same manner as the above, embrace his neck, and get on his back. This, too, is effective. Another effective manner is to reap up his left popliteal region with your right backside of your right ankle, pushing him on and on to his right rear corner according to your left foot advancing.

Caution

In reaping off, the popliteal region of the opponent, we attached importance to doing so in a large form in the above explanation:



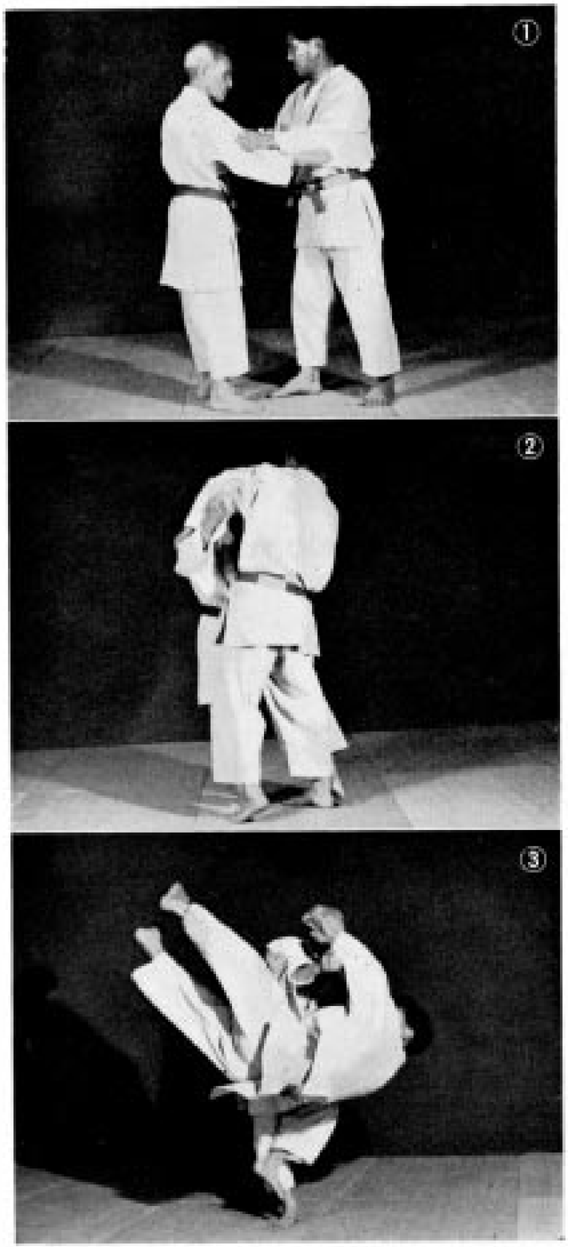


this is needed for inducing him to open his legs sufficiently. Beginners are prone to kick up his vital part. So in pushing in the leg, you must be careful not to direct your knee-cap sideways.

The lower left three photographs show two modes of attacking posture the moment when Ōuchigari is dealt. The upper: mode of pushing on and on to the rear with the right hand extending to the opponent's throat, and the lower left: the lower posture seen from the back. The lower right: the player is bending over the opponent with the right hand around his neck.







15. *Kosotogake*
(Minor exterior angling)

Gist

This is applicable in the following motion; while pulling in the opponent in an angling motion so as he is almost in touch with you face to face, you will break him down either to the right rear corner or to the left rear corner so as he is forced to keep stability on one foot. And throw him down with hand and waist synchronizing with each other as if uprooting with your foot sole putting on the upper rear region of his outer ankle.

Practice

For instance, the opponent is matched against you in the right-side natural posture and you grip his sleeves in natural order, inducing his left foot to edge you by strengthening your right hand pulling in. Then, as if drawing a small interior circle you will go round nearer to his right rear corner. The instant when your right toe comes to his right toe, you will embrace him up by putting your left foot sole to the upper rear of his right ankle. During this moment your right hand lifts and draws him up, and according to the body circling, lift up his elbow so as he will break in the right-side rear corner. While thus moving you will lift him up and throw down, adding a moment's strength. And together with the right hand's lifting motion, draw closer his right elbow to his body. Then according to the waist lengthening, when the right hand is just giving a momentary strength to lift him up, you will hang him up along the same direction (3). This is indicative of a synchronizing action of bodily parts engaged for throwing him down in the right-side rear corner as if felling a tree.

Gist

What is important in applying this technique is to carry the opponent with an exterior circle while your body drawing an interior circle (namely, with your waist slightly lowering). And when reaping his foot, engage your foot synchronizing with the waist lengthening. Further, important is it to hold his lower elbow-sleeve.

Caution

In circling in the opponent you must be sure of breaking him down in the right rear circle by full motion of left hand: if not, you will come to reap his foot in the outside, and his foot will quickly run away. And, if your right foot is deep in his right foot side, the technique will be abortive because of your legs getting twisted with his.

Remarks

When both are at grips in the right-side natural posture, ten to one they are apt to try to break the opponent in the right-side rear corner while holding the lapel, yet both have to consider well. If the technique is applied while holding the lapel, you ought to open the legs apart withdrawing the right foot to the rear side, inducing his left foot one step just forward. Your left foot drawing to his tiptoe induces his right foot to step forward in the floating way (1–3): this instant quickly put your right foot sole to the upper rear side of his left ankle, and then reap him up so as he will fall in the left rear corner. This instant, your left hand catches and lifts up the lower part of his right-side elbow sleeve: the right hand, while holding the lapel, lifts and throws him down synchronizing with the quick motion of left hand (4, 5). Here, what should be cautious is a chance of his left hand touching the ground and his running away. So, in some cases you will need breaking him down in just the left side rear than the left rear corner. The right above two figures show two manners of putting the leg: the lower figure shows the proper manner, the above the application utilizing the ankle. The way to apply the foot may be unyielding, yet will prove quite effective when well applied.





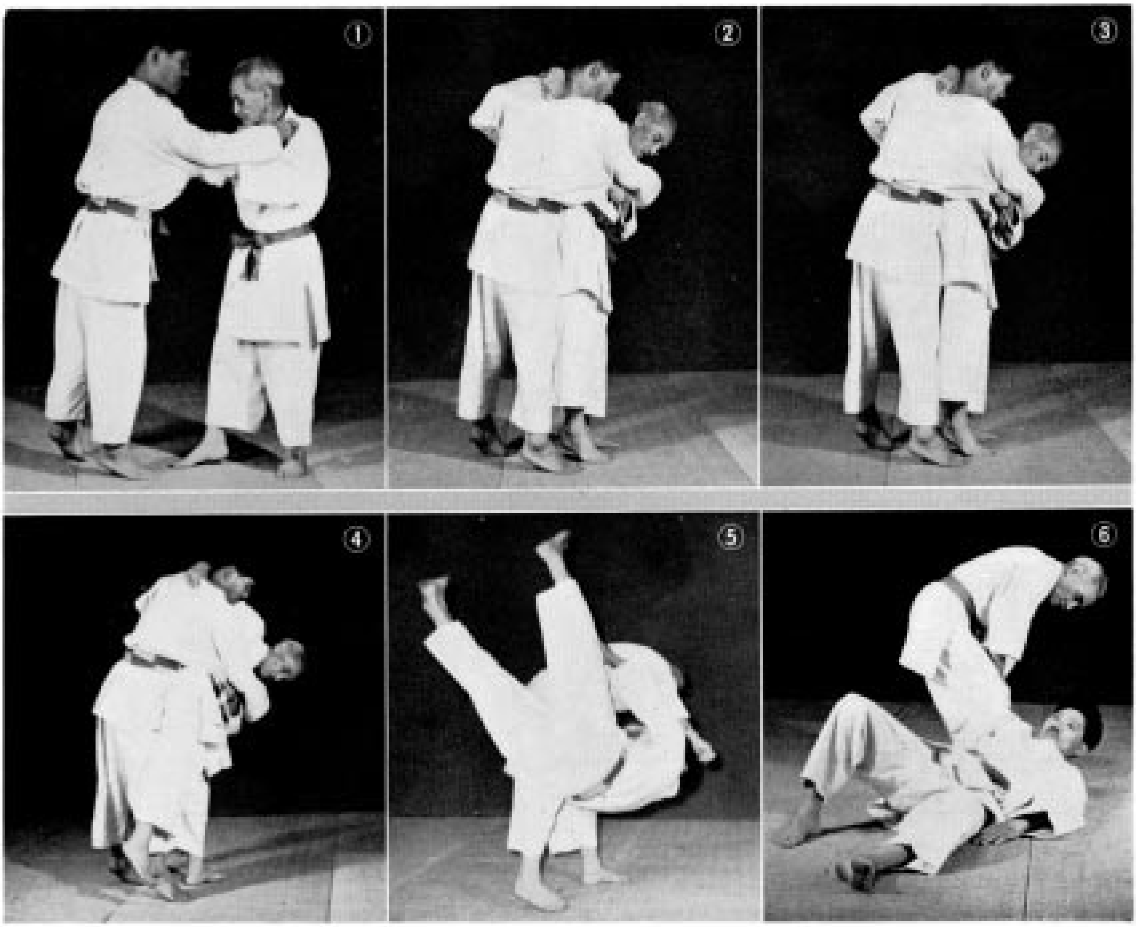












16. *Haraigoshi*
(Waist pushing-away)

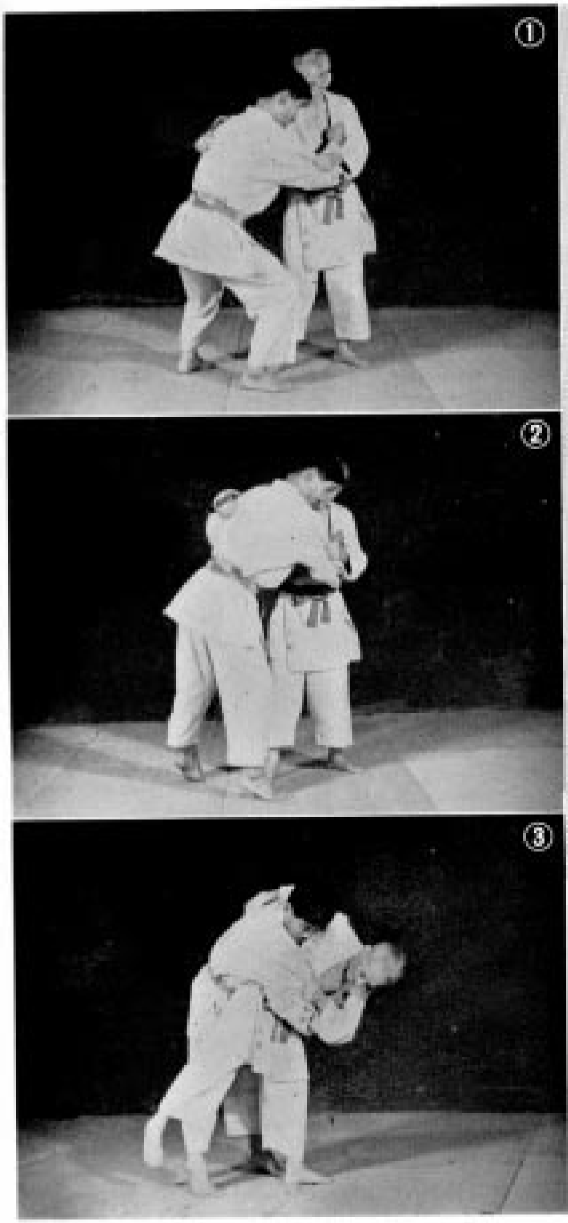
Gist

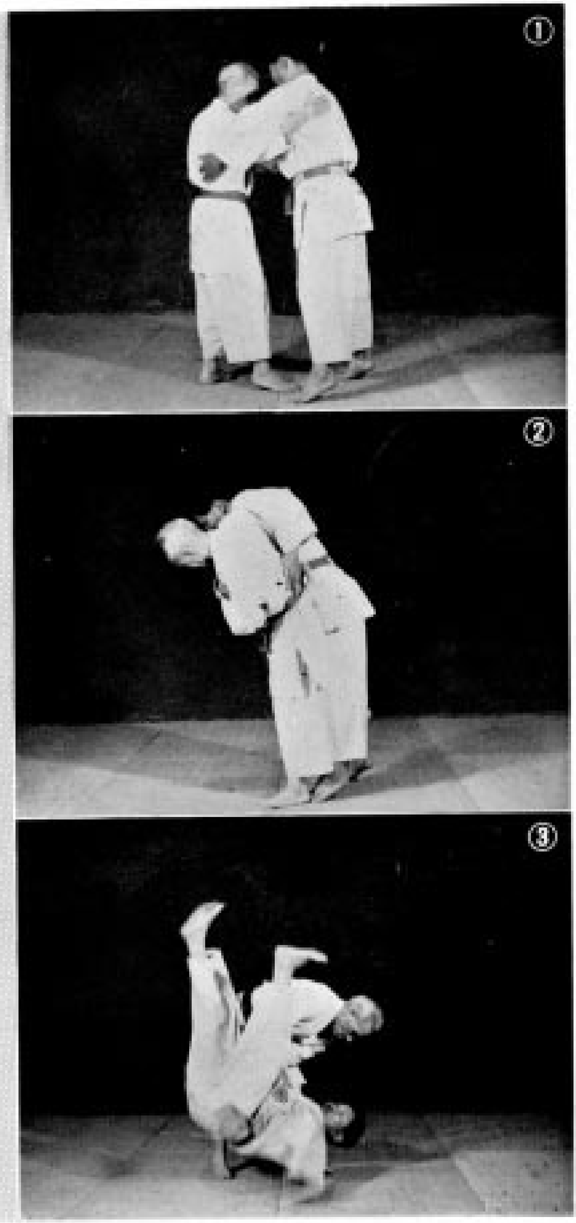
Induce the opponent's breast and abdomen to be close to your rear armpit and side-waist, and push up his outer thigh with the waist twisting round plus the motion of thigh; then throw him down as if drawing a circle just in front of right or left side.

Practice

At grips in the right natural posture, while floating up and breaking the opponent in the right front corner (1), draw the left foot to the rear ankle of right foot in order to lower your body slightly, and bring your right rear-and-lower armpit and sidewaist to his right-side breast and abdomen (2, 3). This moment, your left hand pulls him in, the right hand holding the lapel lifts up and wheels round the opponent according to the left hand motion (4), and push away his outer thigh upward with the waist twisting motion plus the thigh motion, and throw him down in a circling manner (2, 5, 6).

If you try to break him down in the right front corner, sometimes he will advance the left foot to the outside of your right foot for keeping his stability. (Right 1 on page 77.) In this case, the moment you unhold your right hand grip of lapel, when it thrusts in beneath his right armpit, and floats him up by embracing him; your left foot edges on to the inside of his left tiptoe along the same direction of his (2). If the foot space thus edging is narrower, you may put it outside of his. Then put your body close to his; throw him down by pushing up his right front thigh at his kneecap with your right rear thigh (3). And if the opponent is shorter than you, grip his rear armpit over the arm with your right hand: while drawing and lifting, you will throw him down as explained above. (Left 1–3 on page 77.)





Gist

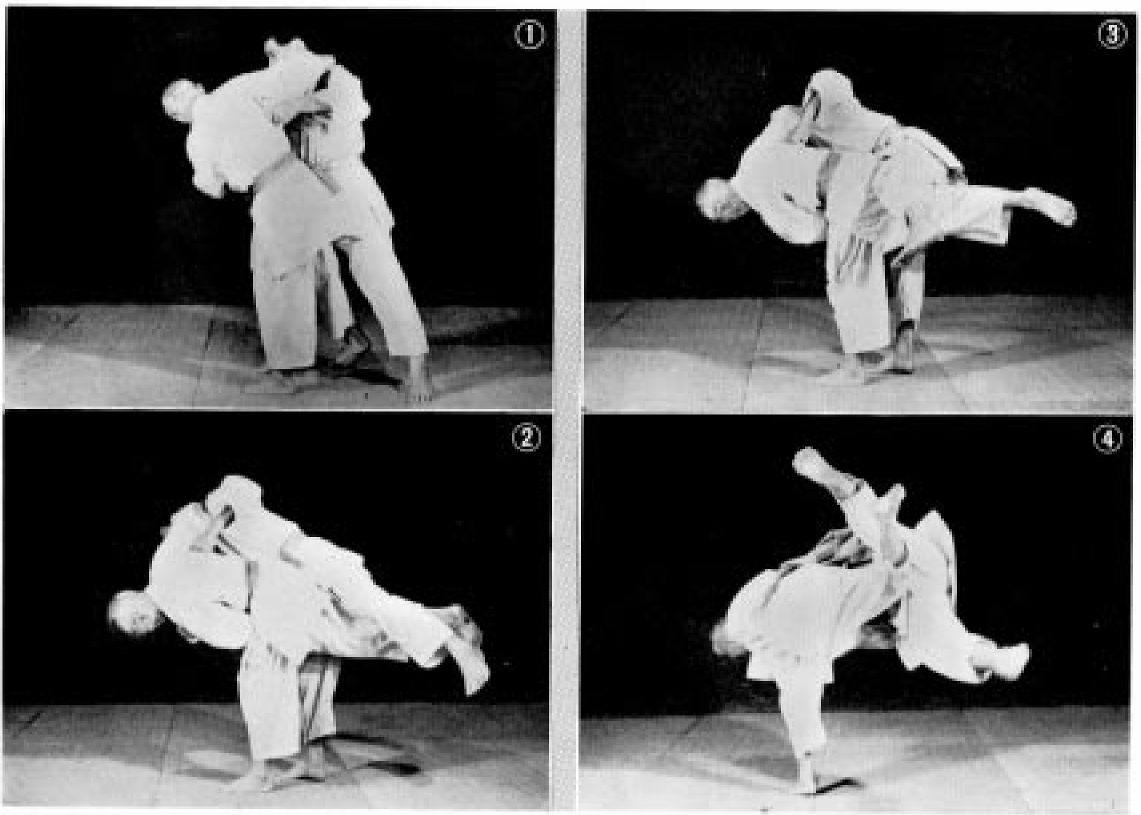
The left hand pulling-in to lift and float him must be pulled the moment when the body enters in a turning way. To twist the waist mentioned above necessitates the mind of lengthening the waist. All important is it to push him up by the right foot rebounding action, quickly turning in the left foot.

Caution

Take care not to bend-and-break the popliteal, so lift him sufficiently, or you will be embraced up and may be broken down because of balance being lower and giving him some margin of motion.

Remarks

When you grip his rear armpit through the arm or grip the lapel, and when you try to push up the right exterior thigh, the opponent is apt to dodge it either by leaning backward or assuming the self-defense posture. In this case, while leaning slightly forward toward the left corner, strengthen the hand pulling to control the opponent. Add bounding force to the left hand and scoop him up at the rear inner thigh by putting in your body deep, and he will be easily thrown down.



THE 3RD PRINCIPLE

17. *Uchimata*
(Interior thigh)

Gist

This is a big technique for throwing down the opponent by pushing up his deep interior thigh with your rear thigh when his legs are wide apart.

Practice

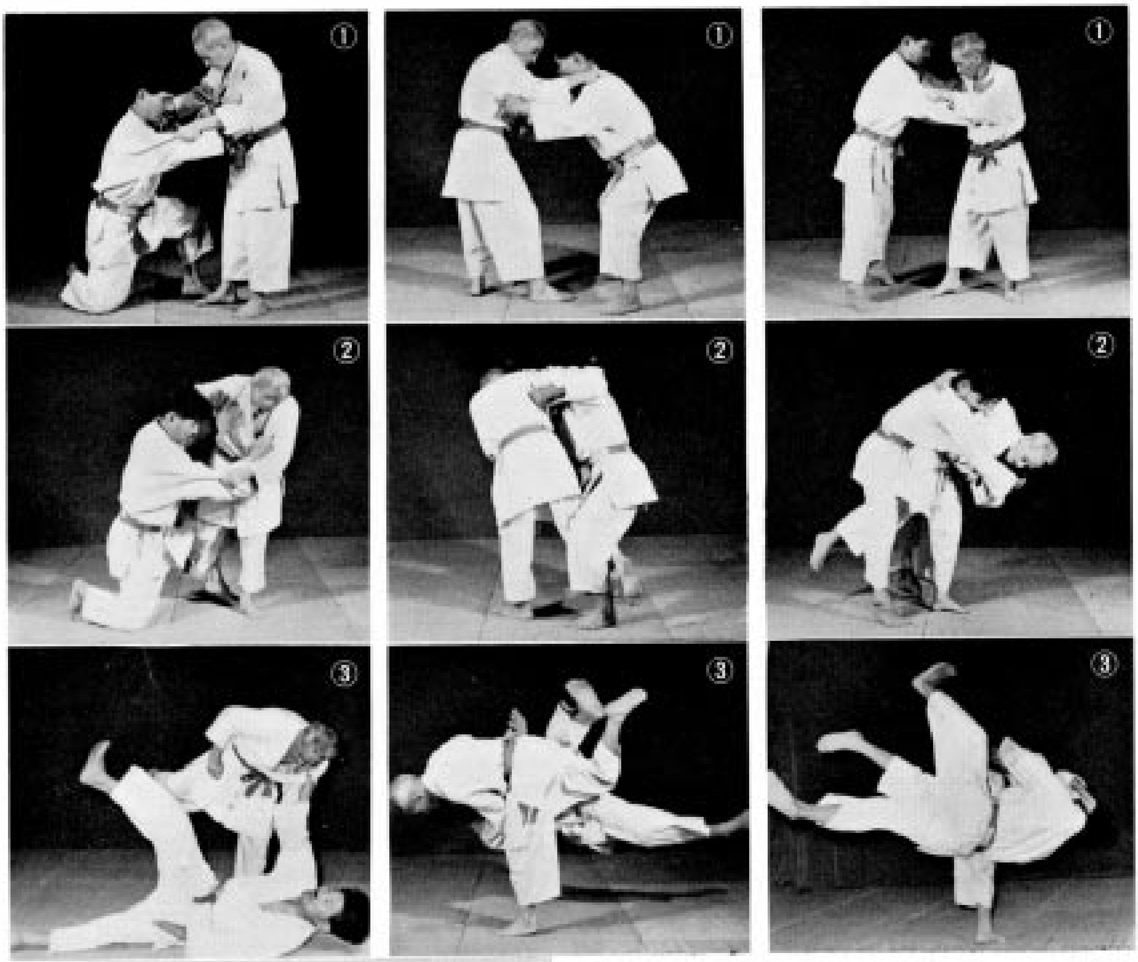
When both are in the right-side natural posture, give play to the right hand holding the lapel somewhat in a suspending way (1). Then, with the left hand pulling in according to the action of right hand, induce him to draw an exterior circle with his left leg so as your body is in the center. The moment when his pose is fixed, your left leg goes round to the same direction with his (2). Make his breast and abdomen touch your rear armpit down to the sidewaist, and throw him down just in front by pushing up deep the interior thigh with your rear thigh (3, 4). During this moment the direction of both hands must be in triangular huge-commas.

Two changes

When both are in the right-side natural posture, and when you try to break him to the front right-corner, he will sometimes step forward with a wide space of the left leg in order to dodge it. This instant, float him so as he will gather up his balance on the tiptoes. Then, with a seeming motion of sending onward the right foot with the left, advance the left foot a little before the right in a go-round way, and edge in so as your hip is in close touch with his lower abdomen. Then, pull up his right-side inner thigh with your right rear thigh. Thus throw him down on his back by raising him up (right 1–3 on page 79). And when he is in the extreme self-defense posture, advance your left foot to his left tiptoe; the instant when the left foot is before his tiptoe, quickly lift up his left foot popliteal at backside with your right foot popliteteal, and throw him down working your hands in a triangular huge-comma way (middle 1–3).

Gist

The motion of the hands must float him according to the movement of body and waist.





Caution

This technique is favorably applicable to in a case the foot space is wide open. So, if applied recklessly, the testicles may sometimes be attacked, and then you must understand the above process.

Remarks

In order to make the opponent draw nearer, it is important to lift him in, advancing your left foot a little to the left front side. And it is convenient to hold the upper part of the lapel than usual. Sometimes there is a posture of bending one knee, and the player is prone to apply *Osotogari* (major exterior reaping), but it will not prove effective (left 1–3).

18. *Hanegoshi*
(Waist pushing-up)

Gist

This is, too, a big technique to throw down the opponent by lifting up high his leg with your leg according to the movement of waist. In this case, gripping with him, you approach him with a go-round step and put your side-waist deep to his lower abdomen.

Practice

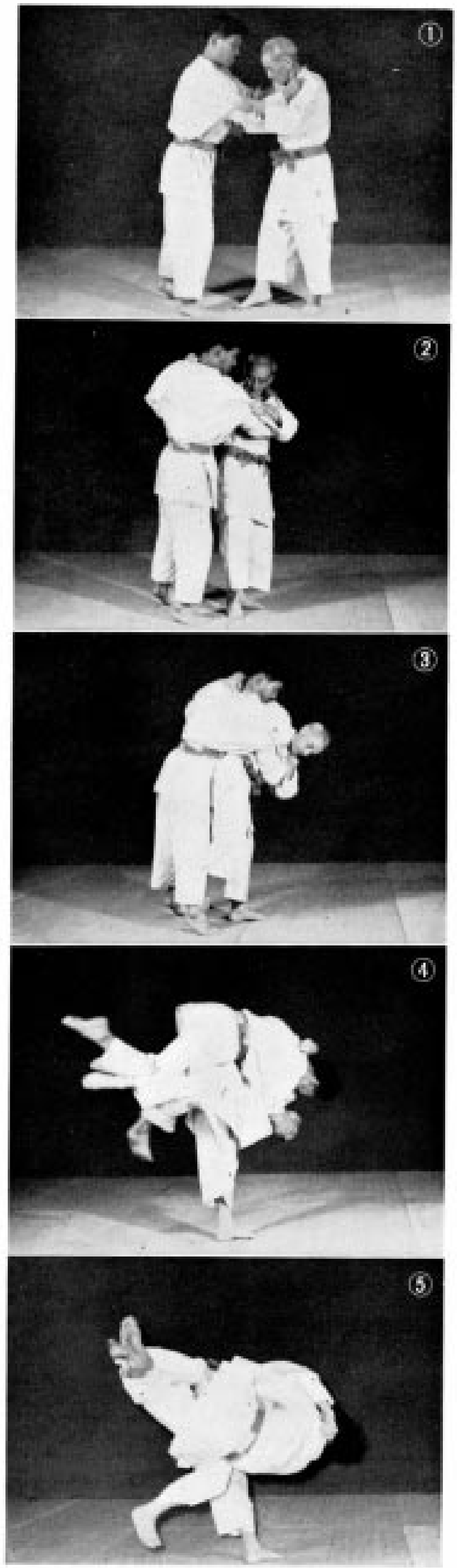
When both are at grips in the right-side natural posture, while lifting up the opponent to the right front corner, your left foot edges to the rear ankle of the right foot; the left fist pulling to the left shoulder; pull in the forearm to your rear armpit sufficiently controlling him. Then, put the right-side and rear waist to his lower right abdomen. Bend the right popliteal a little and throw him down just in front by pushing up high the inner side of his right-shank with your outer shank, synchronizing with the leaping strength due to the lengthening force of your left popliteal. Here, your right hand lifts and draws him synchronizing with the left hand and the waist twisting (1–5).

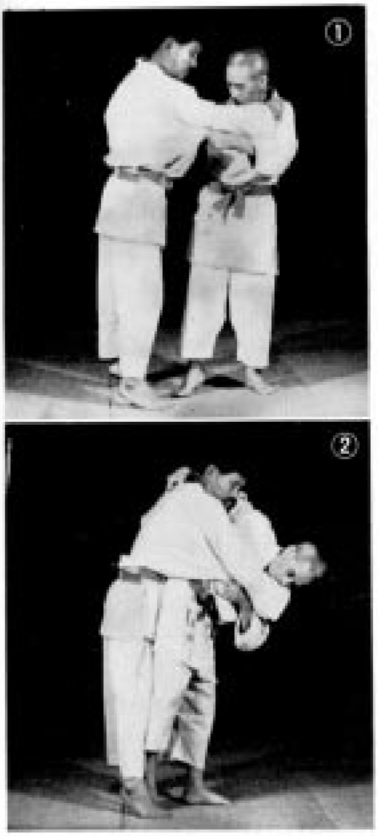
If you intend to break him in the right front corner, he will evade it and his left foot will advance one step onward to secure balance, or from the first will keep the natural proper posture. In such a case, jump and apply the technique while floating him so as he is obliged to keep balance on the tiptoes, and he will be easily thrown down (left 1–2 on page 81).

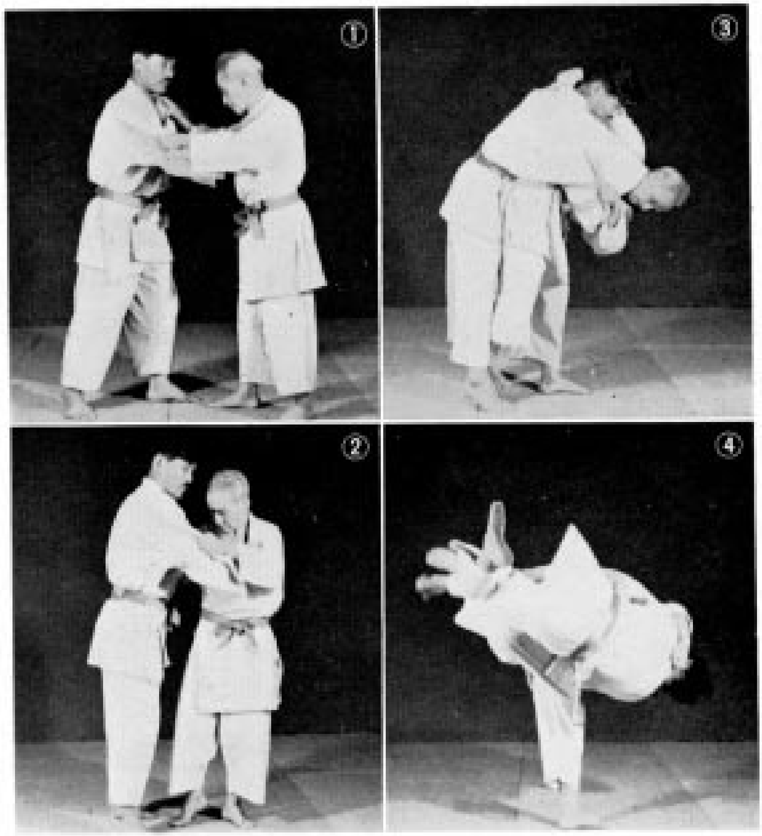
When you are in the right posture and he in the left, you will try to break him in his left front corner. Then, he will sometimes advance the right foot one step onward to maintain stability. At this moment, induce him to step against his will to a point in favor of you and apply the technique as mentioned above by edging in a go-round way the moment your left foot nears his left tiptoe (right 1–4 on page 81).

Gist

In edging in a go-round way, important is to work forcibly the pulling hand and to put







him under control by lifting him up. To pull the left hand to the shoulder suggests that the left hand is lifted and the body's edging round is enabled with ease and that the waist is tightly touched.

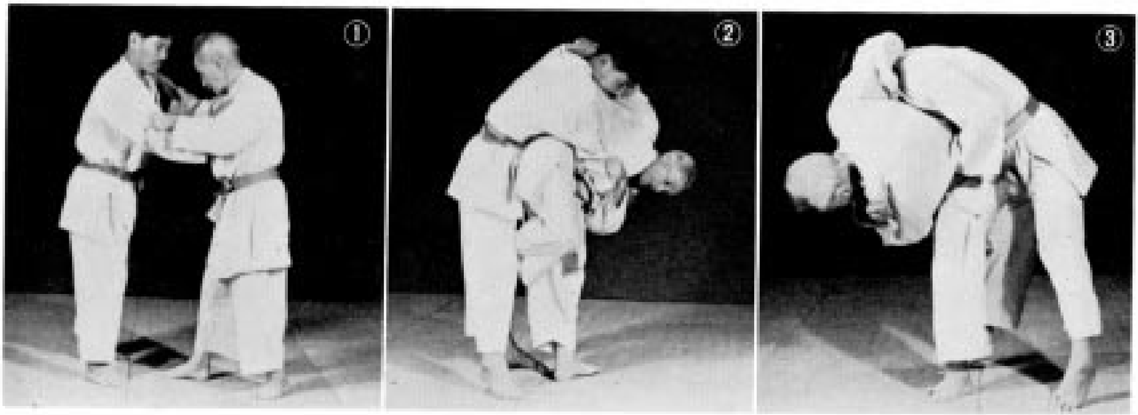
Caution

Some player may suppose that he is to push up the opponent with the leg bending. This is a gross mistake; such a push-up is a supplementary action followed by the movement of waist deep put in.

So long as the waist is set in deep, the position of the leg for push-up, above or below, will be of less importance: the lower is it the more effective is the technique then applied. When you apply the technique to the opponent's upper part by bending the popliteal too much while he is not yet broken enough, there will be a fear of the waist's shifting or its posing too rear. It requires some degree of practice to move the left foot to the rear while setting in the waist in a go-round way. So a beginner, to begin with, had better set the foot convenient enough to settle while lifting up the opponent round before applying the technique. Or, if he pushes onward, the beginner had better push in the waist round by shifting the left foot slightly. Or, if the opponent steps back, it is better to apply it as if sending in the body by giving reaction to a single-moving action.

Remarks

When this technique is applied to a tall opponent, you had better lift him up from under his left armpit with your right arm while gripping his lapel in the ordinary way. And if he is somewhat in the self-defense posture, it is better to scoop him up with the waist by floating him up and stepping in round. If the opponent is slightly in the left-side posture, it will be easier to apply '*Hanegoshi*'. But he will easily escape, so, to take the initiative quickly is necessary. So with the left-side *hanegoshi*.



19. *Hanemakigoshi*
(Waist pushing-up and coiling)

Gist

This is a big technique to throw down the opponent with the rear waist as working point. In order to effectuate this, you will lift him onward, coil your waist around to set it deep to his lower abdomen, and will move so as the dynamic motive of inner circle revolves the outer circle along that direction.

Practice

When both are in the right-side natural posture, you trying to break the other in the right front corner, the opponent will sometimes edge on gradually leftward (1). At this moment, induce his left foot to draw round toward your right heel so as his foot faces the left side, grip in the left hand as if expanding the breast, and lift him up by the right hand's gripping his lapel (2); coil round in your rear waist (so far as the right part of waist is outside) to be in a close touch with his lower abdomen (3); put the upper region of your right ankle to the lower part of his right inner thigh; with the pushing up the waist coil round your body, and throw him down to the right over your shoulder. Another effective motion is to unhold the right hand gripping the lapel and to draw in deep his right forearm over his head. If the opponent appears not to move, still keeping to the right-side posture, advance round the left foot to the inner tip of his left foot by giving rebounding strength to the waist, and apply the technique as mentioned above. Furthermore, when you are in the right-side natural posture and the opponent in the left posture, lift him to advance the right foot one step onward. And you can apply the technique while turning the left foot's direction to facing the left in accordance with the waist turning round in.

When the opponent is motionless, keeping to the left posture, step up the left foot to the inner tip of his left foot so as the left foot is toward the left front direction: bend the popliteal so as the sole of the right feet is in touch with his left inner thigh; coil in your left part of hip enough to touch his lower abdomen. Then, your technique will prove quite effective by coiling your body with the waist bounding.

Gist

It is important to draw him in so deep as the armpits touch each other the moment when your body turns round to his. That the left foot turns in synchronizing with the body edging in is a source of producing mesmeric power, by which the opponent's spirit will be frustrated.

Caution

If the neck is strengthened the moment when your waist is coiled, there will be his chance to constrict your throat. Again, if you withdraw the hand earlier the moment when the waist is coiled in, there will be a fear of the waist being pushed up or the foot being twined.

20. *Harai-tsurikomi-ashi*
(Foot sweeping and decoying)

Gist

This is to sweep and push away to the slanting rear the opponent's withdrawing feet with your foot sole in just opposite, and pull down him just your outside, as it were, lumbers leaning against something fall down by chance given to the base.

Practice

When both are at grips in the right-side natural posture, lift-and-decoy him with your hands working so as his right foot is forced to draw back, and at the same time advance your right foot to the outside of his left tiptoe so as his right foot then withdrawing passes through the rear part of his outer ankle. The moment this is done, when pull him down just to your right outside with the left hand trying to widen your left shoulder. And together with this, withdraw the right hand somehow in a circling way.

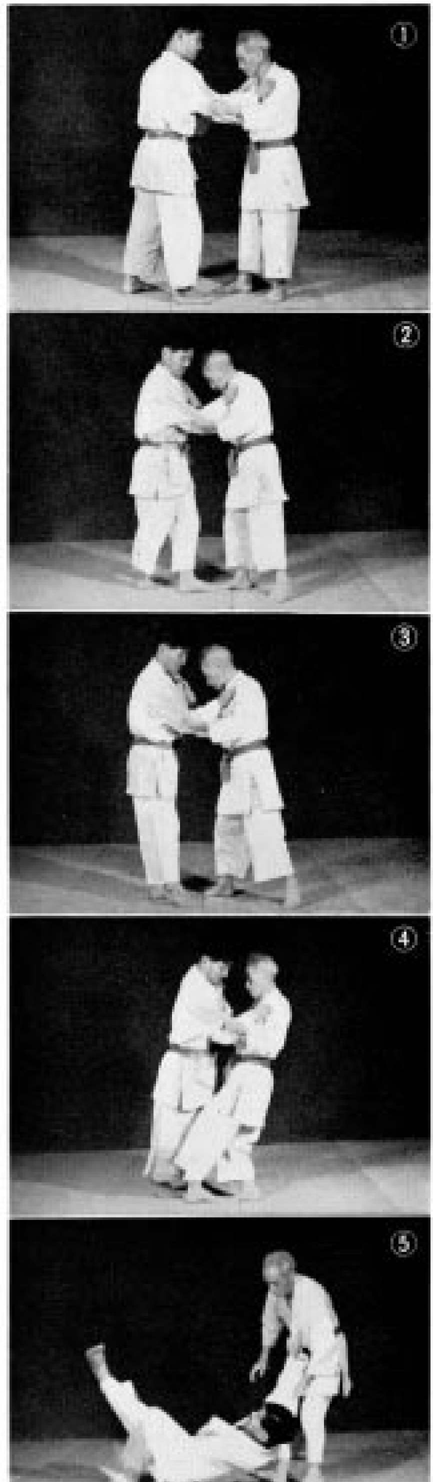
When the opponent is in the right-side natural posture, grip his both sleeves in the proper way, decoy him to the right-side-ward front so as he keeps his balance on both tiptoes; advance your left foot near the outside of his right foot. The moment you sweep his left foot to the rear, when you will pull him down just to the right outside by twisting your body.

Gist

It is important to suspend him in enough to make his popliteal lengthen sufficiently, and also important is it to sweep and push him with the feet well stretching so as strength from the waist is well applied. When pulling down the opponent, you should enjoy time margin enough to see the spot where he will be pulled down.

Caution

Some players will regard feet sweeping as chance of applying *Harai-tsurikomiashi* (foot sweeping and decoying): this is fitted for applying *Sasae-tsurikomi-ashi* (foot suspending and decoying), and is not favorable to sweep a heavy substance, even though some effect is obtained.

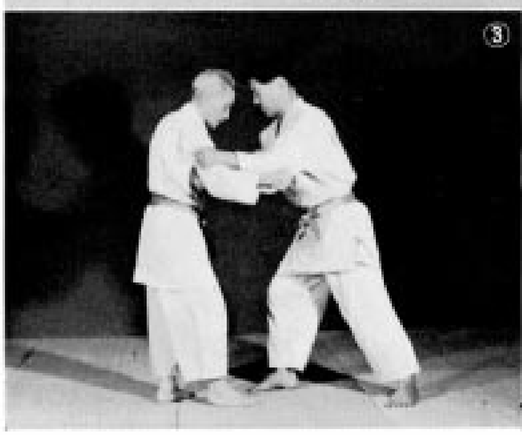


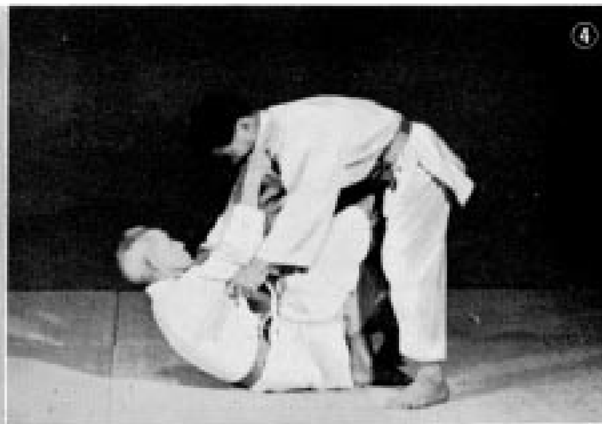
Remarks

When applied to the feet of broader breadth, set in the suspending feet near the inner part or in touch with the inside of his feet, and throw him down as indicated above.











21. *Tomoenage*
(Huge-comma-shape throwing)

Gist

This is a big technique. While decoying the opponent to the front, put your body just down before him in a round-shape way. The moment the rear waist touches the ground, when put one foot on his abdomen and throw him away over your head, so to speak, by forming two huge commas.

Practice

As principle, when both are at grips in the right-side natural posture, suppose you break him in the rear, he will sometimes resist it and will force back (1, 2). Taking advantage of this, while decoying him to the center, the left hand grips the side lapel, push on the left foot to a point a little back between his feet: bend a little your right-foot popliteal. Bend upward the toes of the foot thus projected, thrust in your body in the round-shape way so as your heel-head touches the lower part of his navel softly. As soon as the waist touches the ground, stretch the right foot above your eyes while you lie on your back. Then throw him away over your body so as your body and his are in a straight line (4) by pulling in-and-up the opponent at your right neck (5). One of the most ordinary cases is in the right posture each other, when each grips the other's sleeve, inner or outer, and tries to break the other in the right front-corner. In such a case, the opponent will sometimes advance the left foot one step apart in order to keep balance. Taking advantage of this, you will slip in, while decoying him in till he is forced to keep











balance on tiptoe, and with your right foot raising and stretching, turn him round either over your right shoulder or over the head as explained in the above.

And when the technique is applied to the opponent not moving, grip both of his sleeves; push the right foot between his feet while managing your body slightly in right-side turning way and decoying him in (1, 2 above); put the back of left foot tip to the lower navel; raise and stretch the left foot (3) so as it turns to your left shoulder corner. Then throw him down by pulling round the left and pushing round the right hand (4, 5). The same is applicable to the left posture.

Gist

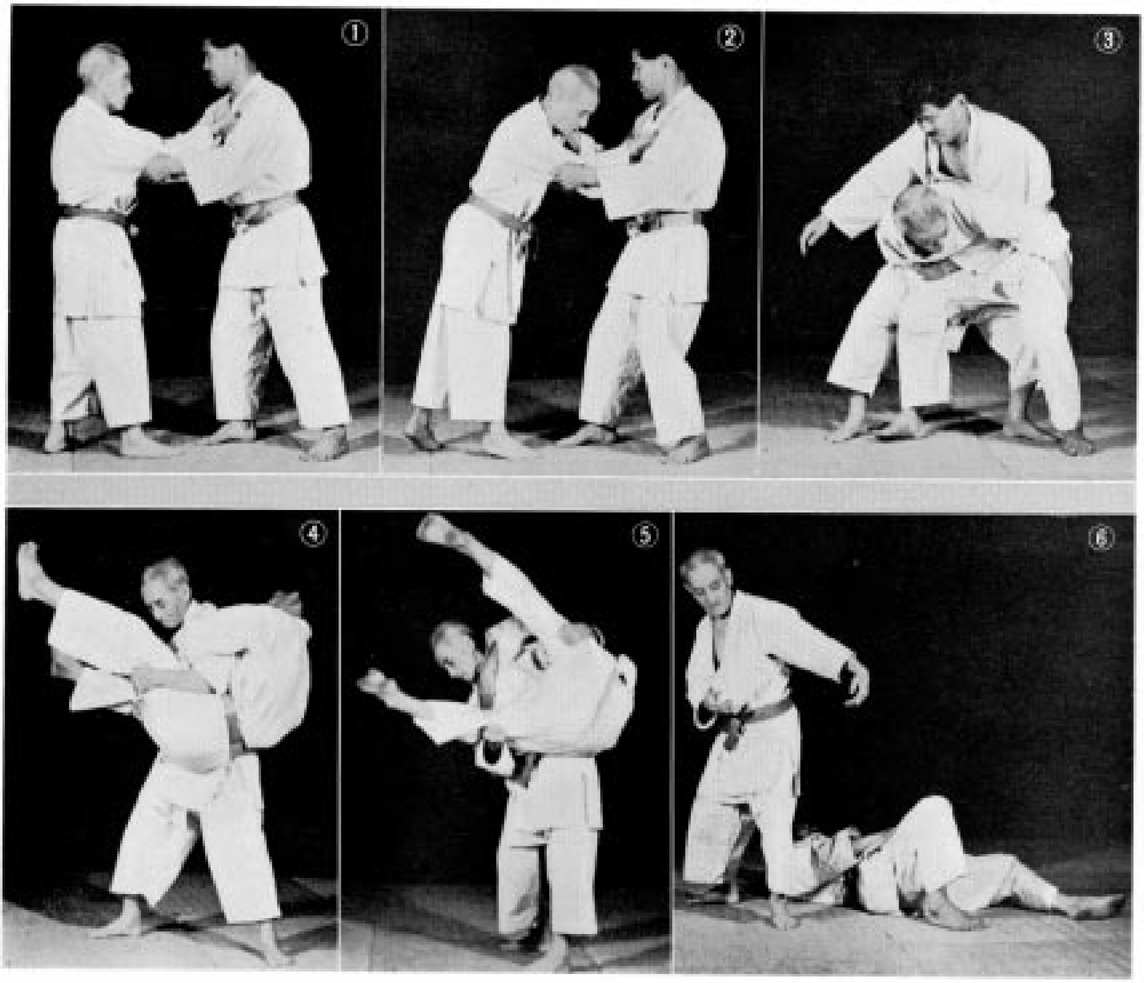
It is important to induce him to make his feet on a straight line and to keep balance on both tips of his toes. This posture disables him to make varied postures.

Caution

Players are apt to raise one leg and put it on the opponent's abdomen in a hurry before the waist touches the ground. Care must be taken.

Remarks

To a player strong in the right posture a left huge comma is more effective, while a right huge comma is good to another strong in the left posture, because by so doing in the inverse way, the opponent's variety of action will become scarce. When both are in the right-side posture, an effective way is to sweep and slip the lower part of his leg softly from within with your right foot sole. The moment his posture is devoid of variety, when drop your body just below his abdomen, and apply the technique by raising the left foot.



22. *Sukuinage*
(Scoop-throwing)

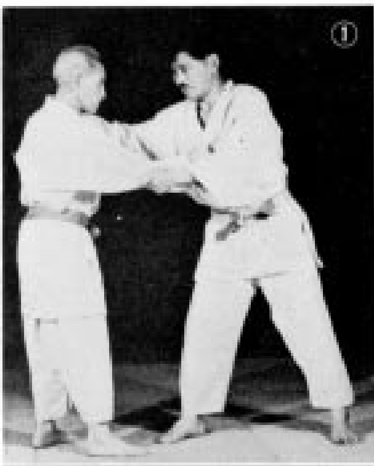
Gist

For instance, when the opponent attacks you in half-right-side posture, put in your body deep beneath his armpit so as your left foot comes round the rear of his left foot; embrace deep the lower left part of his thigh from the front side; with the right hand take his popliteal from the right and rear part of his thigh, and scoop him up and throw down. This is the technique of *Sukui-nage*.

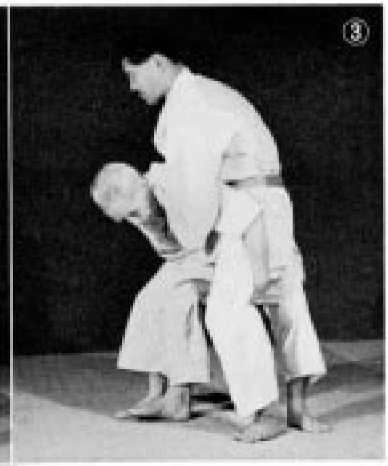
Practice

Suppose both are at grips in the right-side natural posture, and you try to break him in his right front corner or just in front (1), he will sometimes draw in your body with the right hand holding the lapel either by his will or against it, keeping the body as it is (2). At this moment, allow your body to drop a little according to the movement of his drawing you. While thus doing, advance the left foot near his left foot ankle and edge on the right foot to the outside of his right foot. Unhold the hands, and with the left hand embrace deep the lower and rear left part of his thigh (3). Put your right hand in a scooping way to his right foot popliteal from his front side. Bring your left-side lower abdomen and upper part of inner thigh in touch with the lower part of his right-side waist and lower hip. Then throw him down (5, 6) just in the rear by leaping the waist to the left front and at the same time by scooping him up (4).

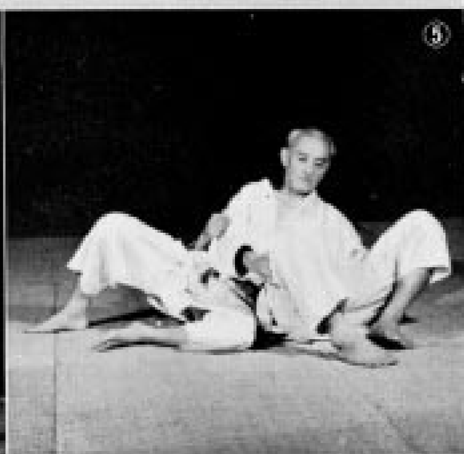
If he is in the extreme right side posture, sweep away his right hand holding the lapel, and apply the technique as mentioned by edging on quickly (1–6 on page 87).



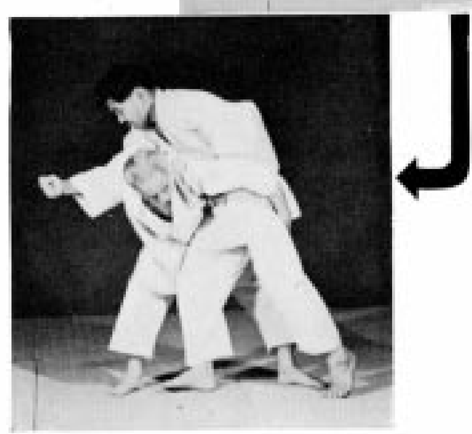












Gist

In leaping the waist when you are in touch with him, the left arm embraces him up; induce his right elbow up to your inner thigh, and scoop him up synchronizing with the movement of waist. This is quite important.

Caution

As this technique requires the body to crouch down with both hands unholding, unless quick in turning-in round the body, you may be pushed down in front, or there will be a fear of your neck being strangled. If both fell down in the rear, sometimes the opponent will suffer bitter suffering, and much care must be taken. Cases will be different according to bodily height, but when possible it is better for the player to embrace the opponent's thigh over his left hand in order to control him.

Remarks

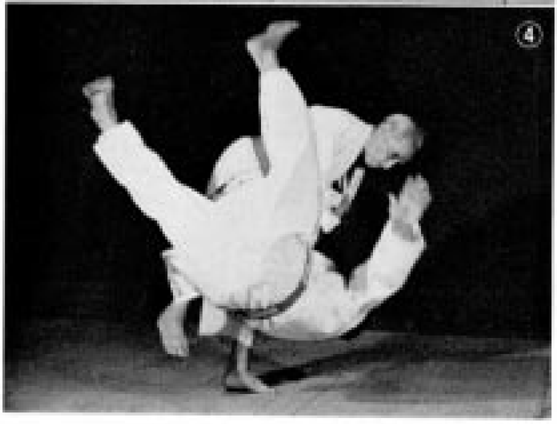
The most advantageous chance to be successful in this technique is the moment when the opponent comes on in the half front or half side posture, and is to jump in as explained above. Thus this technique will prove quite successful when you apply this in the circling-scooping way right in the rear.











23. *Ashiguruma*
(Foot wheeling)

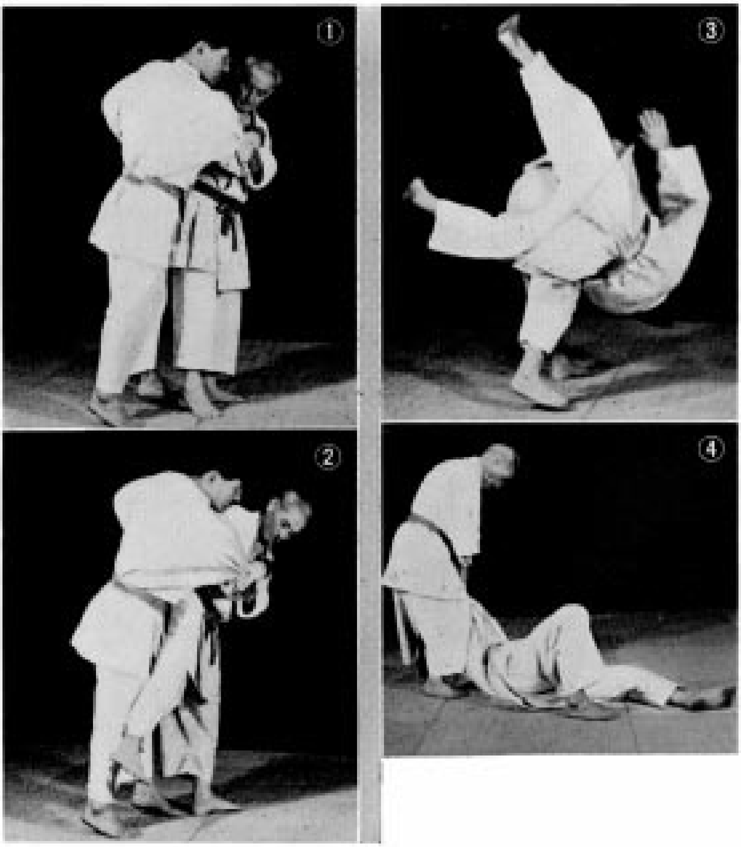
Gist

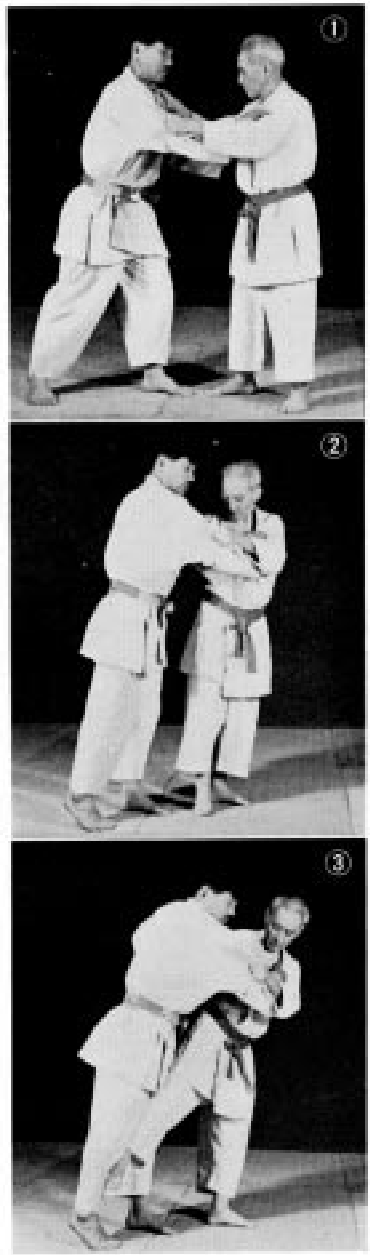
Suppose both are at grips each other in the right-side natural posture, your right leg must put firmly like a pole to the opponent's front leg advanced when he breaks in the floating way in the right front corner, or to the rear leg thus placed when he changes to the left posture by stepping on his left foot. In another word, you will pull in and throw him down by putting your right leg like a pole beneath his right knee with your hands working. This is the gist of *Ashiguruma*.

Practice

1. When both are at grips in the right-side natural posture, while lifting the opponent in the right front corner, move your body in the left-turning way so as you may be face to face with him by withdrawing your left foot crosswise the rear part of your right foot. At this moment, raise and stretch your right leg so as its side is put to the outer side of his lower knee; then, pull him down by drawing him just to your left corner in a slightly turning way (4, 5).

2. When both are at grips again in the right-side natural posture, and when you try to break the opponent in the right front corner, sometimes he dislikes it, and will change the posture to the left by advancing the left foot onward (left 1 on page 89). In such a case, while lifting and pulling in the opponent the moment when his left foot steps onward, edge on crosswise the front outside of his left foot so as your left foot faces the front. Then, raise





and stretch your right toot so as your rear thigh puts to his left front thigh, and the inner part of your heel to the lower outerside of his right knee. And you will pull and throw him down somewhat in a turning way with both hands controlling to pull him to your left front corner (left 2–4 on page 89).

3. When you are in the right natural posture and he in the left, and when you lift and break him in his left front corner, he will sometimes advance the right foot one step in order to ensure balance. In such a case, control the advancing foot on its way by stretching out the right leg, and you will throw him down by the action as explained above (right 1–3 on page 89).

Gist

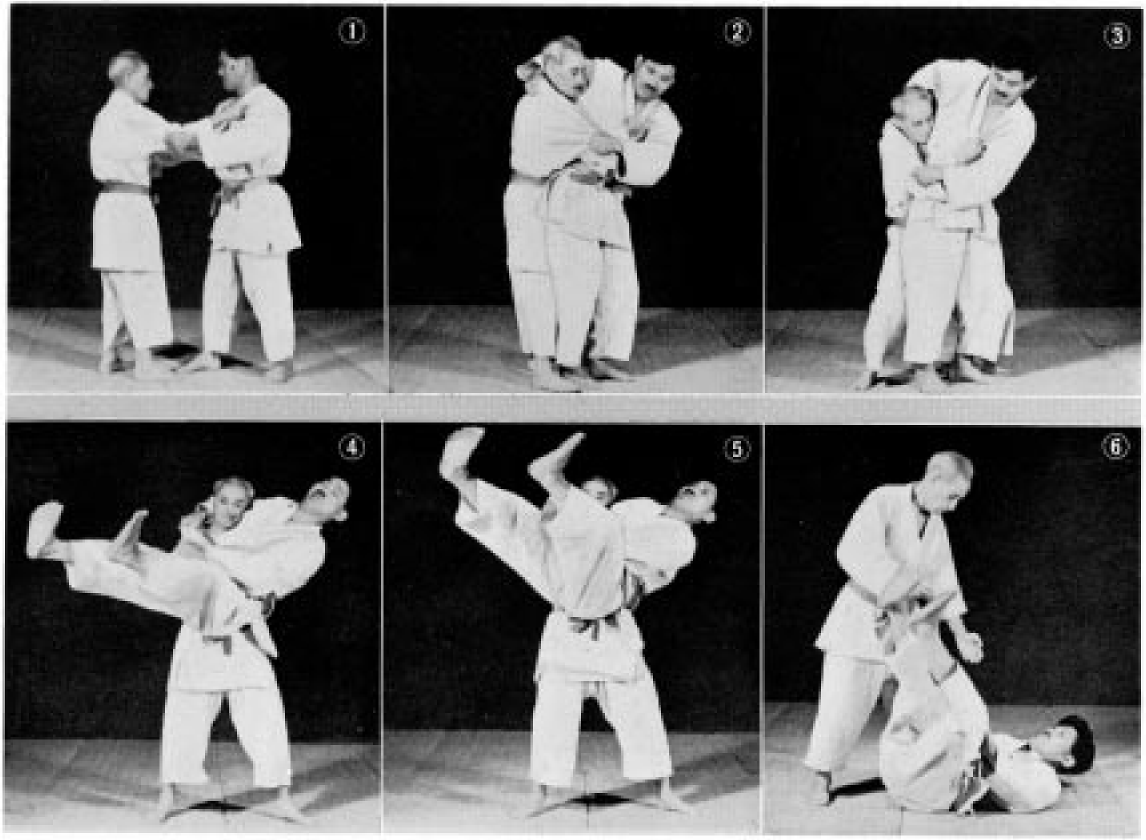
1. Let him stretch out his waist so as there is no margin.

2. Straighten the leg putting to him and put forth strength at its base end.

3. Be quick in pulling him down. These three are all important in effecting his technique.

Caution

While practising, the opponent is apt to turn round to the right or to the left with inertia or momentum. Here this technique is most effected: in this case, be quick in applying it by stretching the right leg when he turns to the right and the left leg when he turns to the left. This practice is effective, too, with your hands holding both of his sleeves.



24. *Ushirogoshi*
(Rear waist)

Gist

This technique is to throw down the opponent on his back right in the front by going to his back, touching closely by lowering the waist, and by embracing him up as if scooping him up.

Practice

1. In case both are in the right natural posture, and when the opponent pushes in his waist deep in order to apply the technique (1, 2), the right hand holding the lapel should keep on controlling him by reading his mind or adapting to the posture quickly; quit your left hand grasp of his sleeve and move so as the left side of your face is in touch with his right armpit, and lower the waist so as your lower abdomen touches tightly his hip; advance the left foot to the rear of his left foot (3); raise up the waist with the head throwing back, and embrace in the opponent with the left hand from back at his left thighbone and the lower abdomen (4). And the moment when you scoop him up in your right front (5), throw him down just in the left front corner with your left foot withdrawing slightly.

2. When you are in the left posture and he pushes in the right waist, lower down your body and embrace him with the left hand. Deprive him of his free action by pulling down his left hand to his lower abdomen with your right hand gripping the sleeve. Thus throw him down as indicated in the above (6).

3. If you can perfectly come round just his back, lower the waist so as the upper part of your lower abdomen touches his hip; grip his left neck-lapel with the right hand; the left hand puts on the lower part of his lower abdomen or his front belt deep, or embrace him at the lower part of his lower abdomen. Then, lift him up high just in front; withdraw a little either to right or left, and throw him down to the front corner where you withdrew (1–2 on page 91).

Gist

1. Ensure the close touch with each other by lowering the waist to scoop him up. This is most important.

2. Another importance is to throw him down to the left front corner by embracing him high up in your right front. At this instant, your left foot is withdrawn a little and becomes slightly apart.

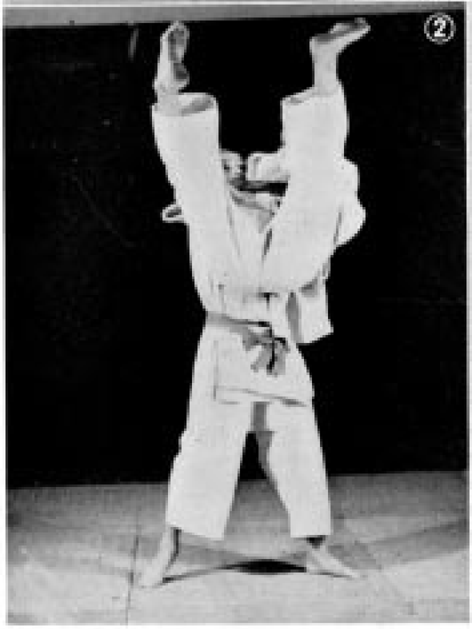
Caution

This technique, if effective too far, will inflict too much pain on his rear head. So, you must take care not to do so.

Remarks

When the opponent comes on with right-waist posture, give strength and will-power to the right-side abdomen; embrace him up in the right front and throw him down to the left front corner. When he comes on with left-side posture, give strength and will-power to the left-side abdomen; embrace him up in the left front and throw him down to the right front corner as indicated. Or, if you can read his mind beforehand, this technique is applicable to imperfect postures of *Koshiguruma*, *Ōtsurigoshi*, *Tsurikomigoshi*, *Hanegoshi*, *Sotomakikomi* and *Oguruma* (big wheeling), but not proper to *Ukigoshi*, *Ogoshi*, *Kotsurigoshi* and *Haraigoshi* applied with the hand thrusting in from the armpit. In short, this is the effective in waist action where the hand is thrusted in the awkward way. As shown in the photograph, this technique requires much strength because of holding up his body by touching your body on his back tightly. But stoop down and strain the abdomen, and strength more than strength and technique more than technique will be generated.















THE 4TH PRINCIPLE

25. *Yokoguruma*
(Side wheeling)

Gist

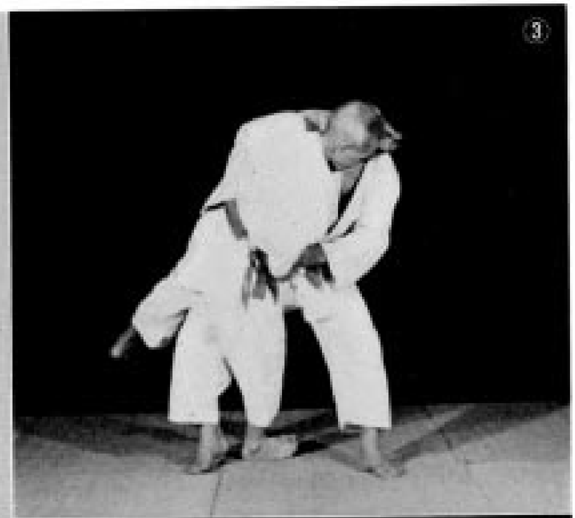
Try to cling to and embrace the opponent on the rear side, and he will sometimes bend forward for defense, dodging himself from being thrown down on the back. Taking advantage of his bending forward, thrust your leg (through the outer side of his) deep between his thigh from the front. In accordance with this, thrust your body to his lower front. The moment when you and he form two huge-commas, throw him down over the shoulder to the rear corner with both hands fully working. This is the point of the technique.

Practice

1. When both are at grips in the right natural posture, embrace his rear waist from his right side. Or, if he is applying the right waist action, lower your waist and let your hands go. Grip his left side-waist from the rear with the left hand (1, 2), put the right hand to his front lower abdomen with the fingers upwards. At this moment, you will try to embrace him up, and he is apt to stoop down to avoid it. Here, advance your left foot to the outer side of his right foot. In accordance with this action the right foot is thrusted deep between his thigh (3); following this action, your body will be thrusted in him in the lower front. Then, embrace him onwards with the left hand. Pushing him upwards with the right hand, lower down your body and throw him down over the shoulder in a turn-round way to the left rear corner (4). When the opponent is applying waist









action by thrusting the hand through the armpit, if you can embrace the side waist from the rear with the hand keeping on controlling from above, he will be deprived of his free action. So, devoid of variation, the technique will prove most effective.

2. If the opponent has thrusted the hand through the left armpit, and applied the right waist action, and your body is lifted on the waist, you will grip his front belt with the right hand and the back belt with the left hand while your body is being lifted. Raise the right foot to the right side and open it apart (1). Taking advantage of his posture of throwing you down, thrust deep the right foot between the thigh (2). Throw him down as mentioned above, putting in your body as if falling down by his action (4). The left hand will not necessarily grip the back belt: according to cases, any part in the lower rear will do as well.

Gist

1. In order to slip in the right foot and to render the free action of body more advantageous, it is important to slip in the right foot in accordance with its action while the left foot in the rear is drawing to the side of his right foot.

2. While slipping in the right foot, pull and embrace him with the left hand, and pull him up with the right hand. Be sure of synchronizing with each action, and if not, the technique will not be successful.

Caution

1. When the opponent comes putting in his waist, embrace his waist adapting yourself to his oncoming posture. Lower your waist and control him well, or there will be a fear of being rolled in.

2. Unless slipping in well, you will often be beneath him by falling down, and will be pressed down.

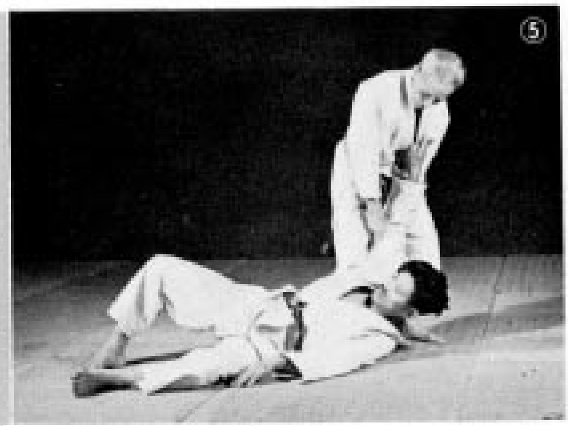
3. Little momentum and force will be possible unless you have a mental margin enough to look at the opponent when he is thrown down.











26. *Ōsotoguruma*
(Major exterior wheeling)

Gist

Being either in the right or the left natural posture, a player tries to break the opponent by inducing him to support his bodily weight on the heels. And the player raises and stretches one leg, and puts it quickly on the rear parts of the opponent's legs. With the leg thus putting as pivot he will lift and throw down the other as if turning round a wheel. This is *Ōsotoguruma*.

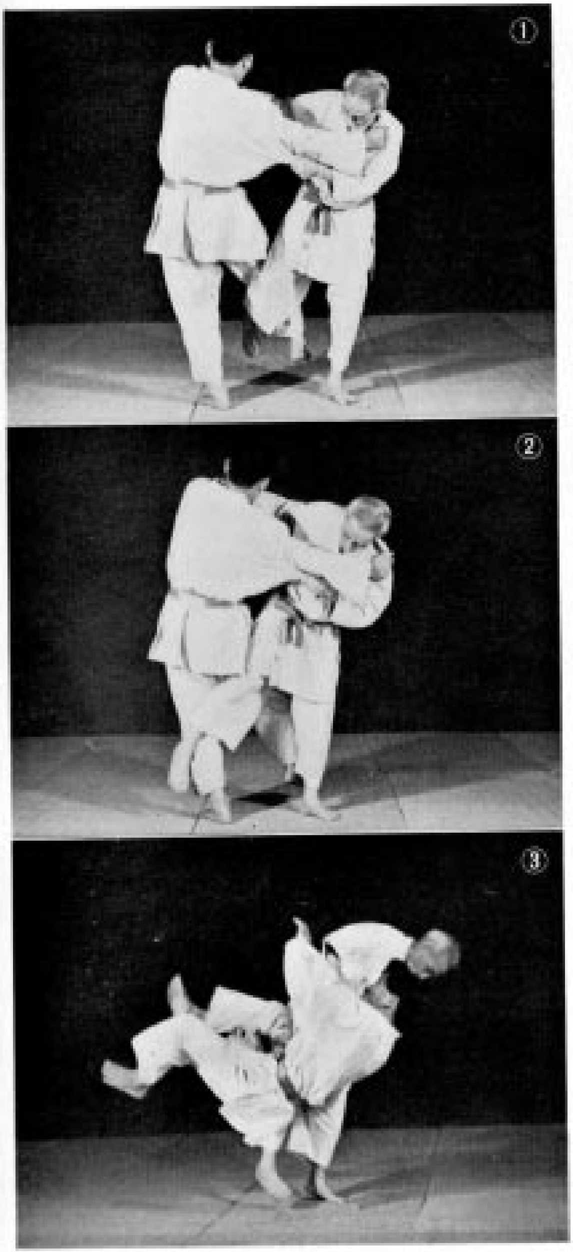
Practice

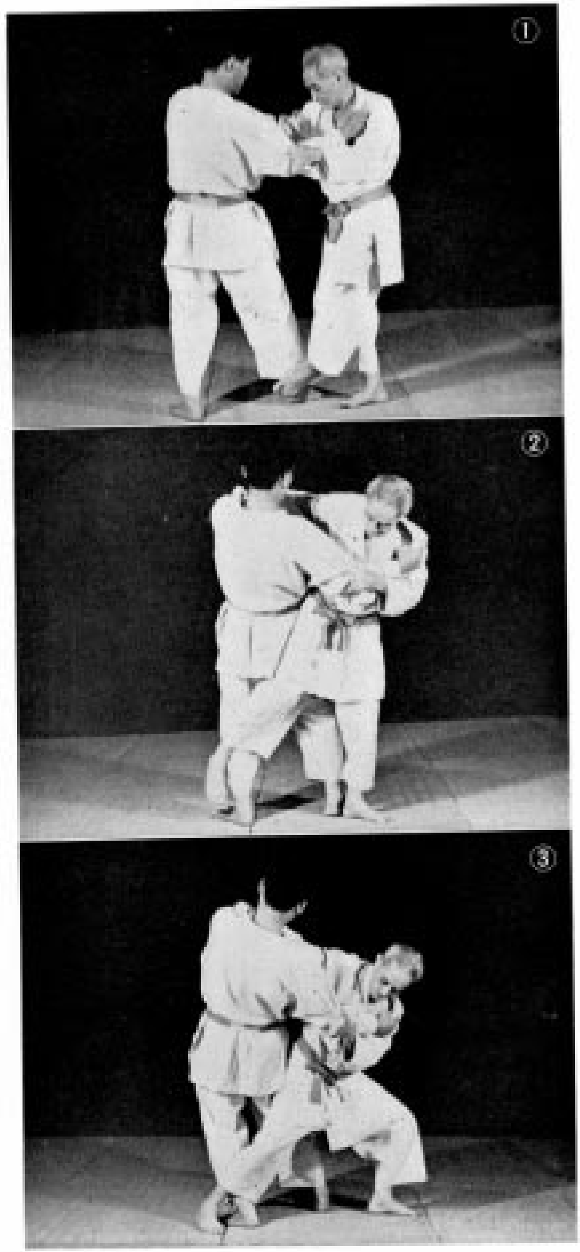
When both are at grips in the right-side natural posture, your left foot will approach toward the outer side of the opponent's right foot together with your body (1, 2), push him to the right rear corner with the left hand. Push him just to its rear with the right hand so as he is forced to support the bodily weight on the heels. Stretch and lift your right leg fully so as your rear thigh is put on his right rear thigh and the lower part of the thigh on the popliteal (3). Then, you will throw him down right in the rear by wrenching your body slightly and sweeping away his feet. At this instant, be sure of drawing in him with the left hand, so to speak, in a wringing way (4, 5).

Gist

Manage your body to be light. While advancing the left foot to the outer side of his right foot, important is to break him just in the rear so as his weight is on his heels.

Caution





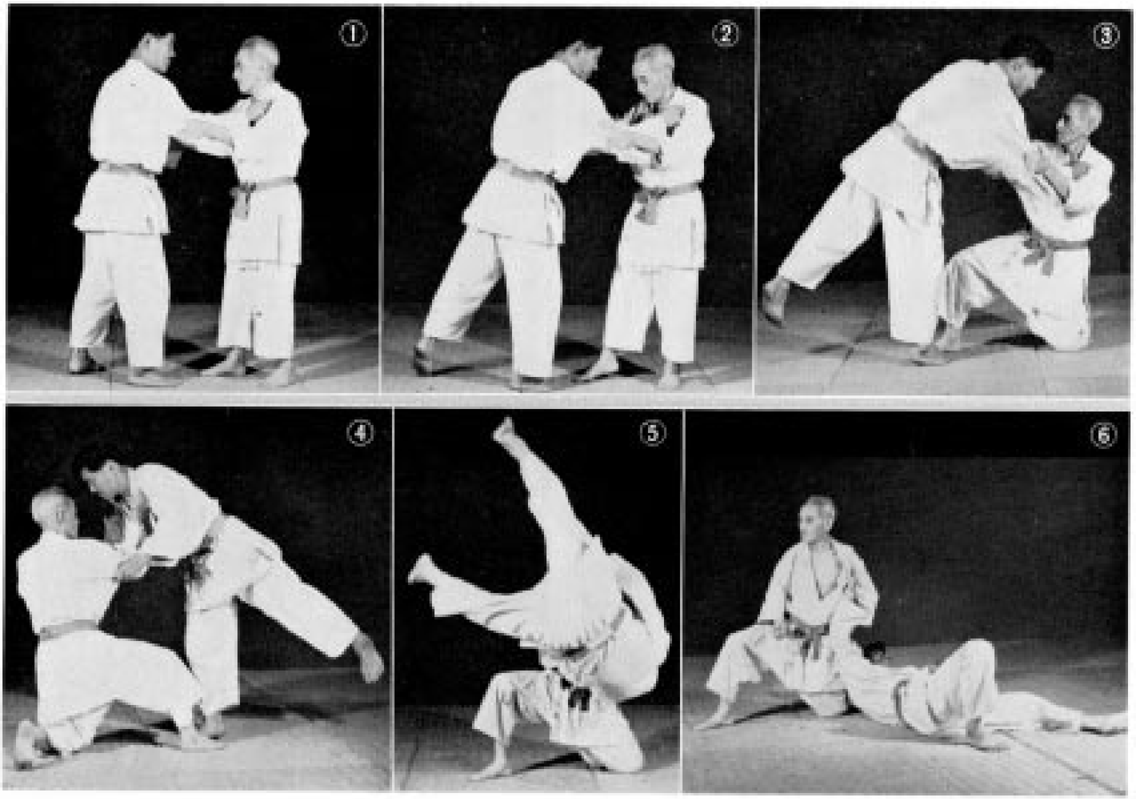
This technique is to be applied by approaching the outer side of the opponent, so unless sufficient in breaking his posture there will be a fear of your being sprung back: be sure of fully breaking him.

Remarks

1. When both are at grips in the right natural posture, and when you apply the technique to his right foot with your right foot (left 1), he will sometimes avoid it by lifting the right foot. At this instant, your technique will prove quite effective by stretching more the right foot and putting it on the lower end of his left rear inner-thigh (*2*, *3*).

2. Another effective way is to sweep his right foot from the rear with your left foot, making his foot slip one step ahead: the moment you stretch the foot, throw him down by putting the foot thus stretched to the lower end of the rear inner-thigh of his left foot (right 1, *2*).

3. As shown in 3, in order to enter in the right dropping way you will try foot sweeping of his right foot in the left minor-exterior reaping way (*Kosotogari-shiki*), and induce the right foot to move one step to front inside so as his posture is half balanced. And you can throw him excellently on the back by the right-side dropping action.



27. *Ukiotoshi*
(Float dropping)

Gist

Try to break his posture in the front corner, the opponent will edge on keeping his posture to avoid it being broken. Taking advantage of this inertia, withdraw yourself farther and float him. Then, he will be rolled over in the front corner.

Practice

When both are at grips in the natural posture, and suppose you are decoying him by withdrawing yourself, say, one foot by one foot for several times. Then the opponent will be apt to advance step by step trying to keep his posture, though somewhat broken (1, 2). At this instant, depriving him of his oncoming inertia, a way of breaking him is made by putting the left knee to the floor with the right erected (3). Synchronizing with this, drop him down to his right front corner pulling your hands floating him (4, 5, 6).

Gist

To pull down your hands controlling him must be synchronized with the action of kneeling down. And be sure of breaking and throwing him on the little-toe side.

Caution

When your left knee is down, his right foot may be deep between your thigh, or may be rather far from your knee set down: these are not proper. It is better to have both right feet entangled. And when you kneel down, mindful of the tiptoe standing upright: if not, there will be a fear of your balance being broken.

In kneeling down, you must not incline too much: if so, you will naturally twist and pull him, and consequently there will be an unnatural refraction.

Remarks

In an actual case as explained above, without withdrawing several steps one action will commonly be enough to float and break him. Or, you can float him by utilizing his oncoming inertia. At any rate, withdraw your left foot a little to the left, and you will pull him down to the left front side corner by strong pull of hands.

28. *Utsushigoshi*
(Waist removing)

Gist

When you cling to the opponent's side-waist or when he tries to apply his waist action, this technique is to embrace him up and to throw him down by removing him to the rear.

Practice

When both are in the right natural posture and when the opponent tries to apply the right-waist action, do not act against it but withdraw the right foot a little to the rear with the upper part of body inclining slightly to the right. At the same time, drop your waist (3) while embracing him tightly from the back at the left-side waist bone-joint so as your left arm-side touches tightly his right waist-side for defense: advancing the right foot once withdrawn to his front, the left hand must pull round and raise him. With the right hand working to pull round him synchronizing with the left, give strength to the left lower abdomen and quickly bend the waist backward: remove him to your left waist (4). The moment this is done, when you will throw him down to the right front corner by waist action synchronizing hands with waist (5, 6).

This technique is best effective when he applies the left waist action against your right posture.

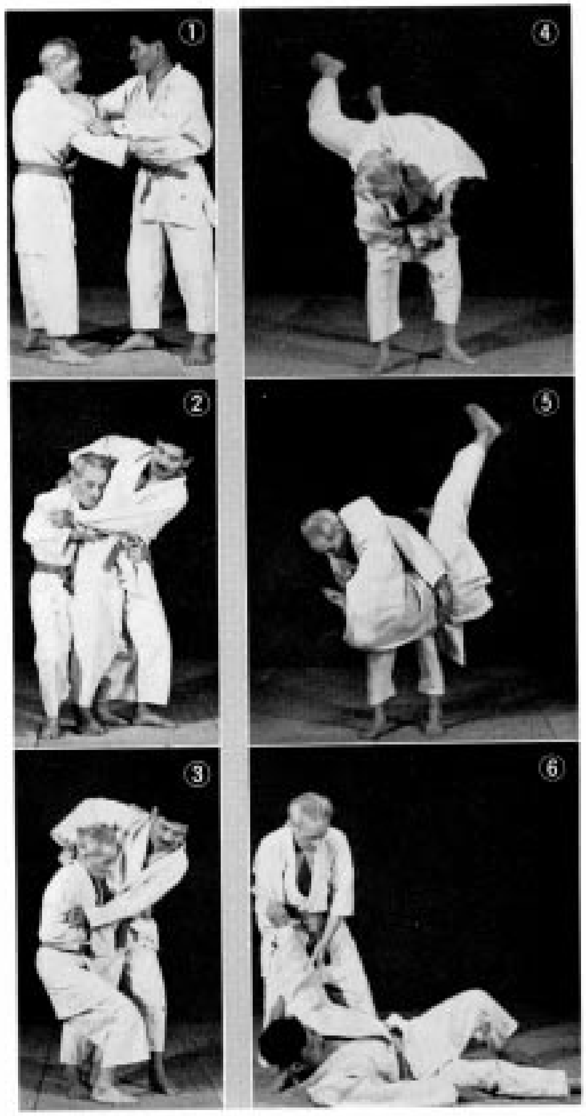
When he tries to apply you the left waist action or trick against your rightful right posture or the right waist trick against your rightful left posture, you will drop your waist a little as you are and lift him up high bending yourself backward (lower 1). The moment you do this, when you will throw him down to the front, twisting the waist onward (2).

Gist

What is important is to remove him to the rear waist the moment you give strength to the waist, when you embrace him up in the springing-up way.

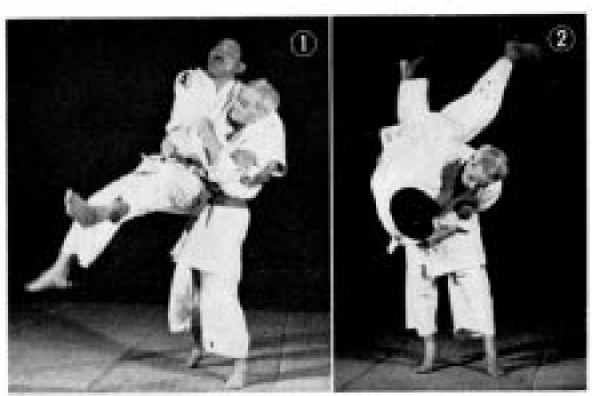
Caution

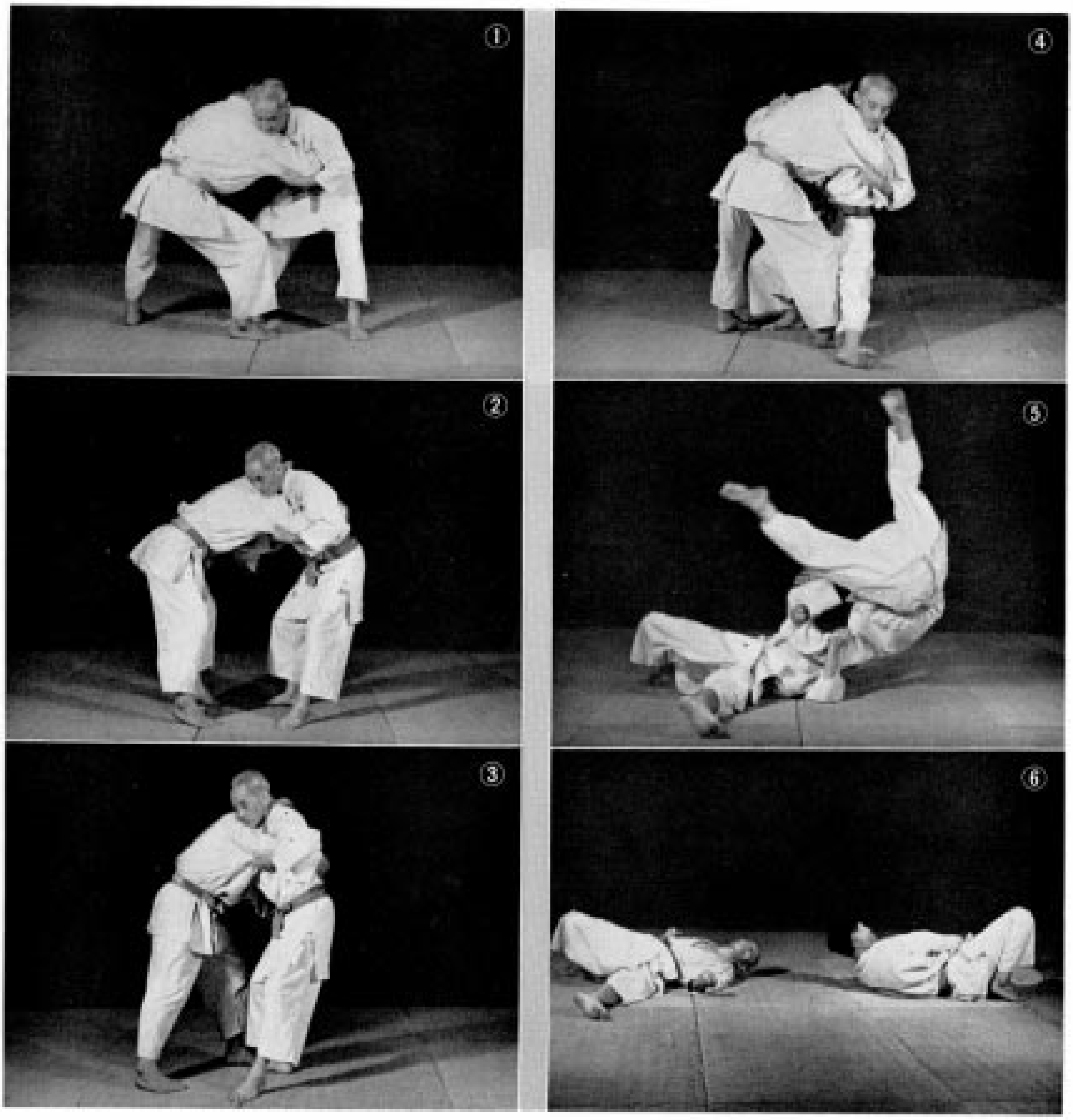
In bracing him up, in order to deprive him of his freedom, it is more effective to take the sleeve than to grip the lapel.



Remarks

Not necessarily waiting for the waist trick he will likely apply, you can read his mind, and can throw him down by clinging to his side waist and bracing him up.





29. *Ukiwaza*
(Floating trick)

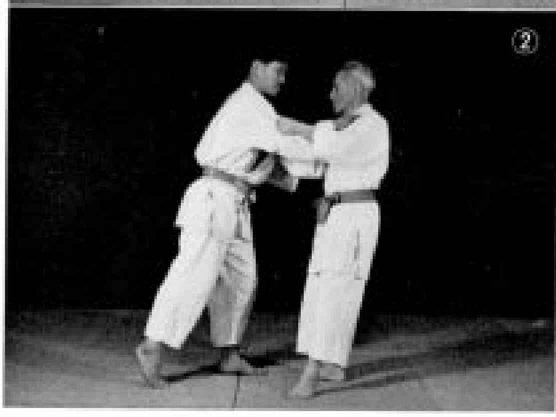
Gist

Irrespective of both being in the natural posture or of being matched against in four arms, either you will utilize his momentum with which he comes on with the body inclining, or float him in the front corner by breaking his balance as he is advancing. While dropping your body to the rear in a circling way, pull in the upper part of his body: lie down on the back with the body half inclining, and throw him down with the tiptoe of the forefoot in the interior thigh as pivot so as he is down making a big revolution. This is *Ukiwaza* technique.

Practice

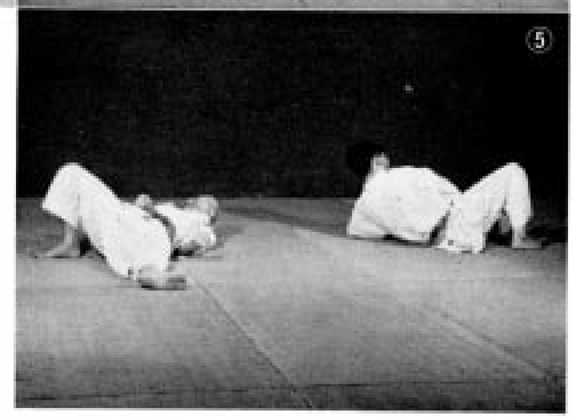
In the right self-defense posture, withdrawing your right foot one step to the rear, float and pull round the opponent with the right hand together with the movement of withdrawing the foot so as his left foot is induced to step onward (1, 2); take advantage of the right foot advancing, fully control him with the left hand embracing his arm (3). Pull and float him in the right front corner.











While gathering your weight to the heels, drop the body to the rear in the left-turning way slightly (the right leg is kept as it is bent on the ground). Give strength to the right-side lower abdomen, bend the body backward. Stretch out the left leg like a pole in accordance with the movement naturally withdrawing. The moment you lift and float him, when strengthen the left-hand-pull and throw him down to the left rear corner. (In dropping the body, his right foot should be near your left rear thigh.)

Gist

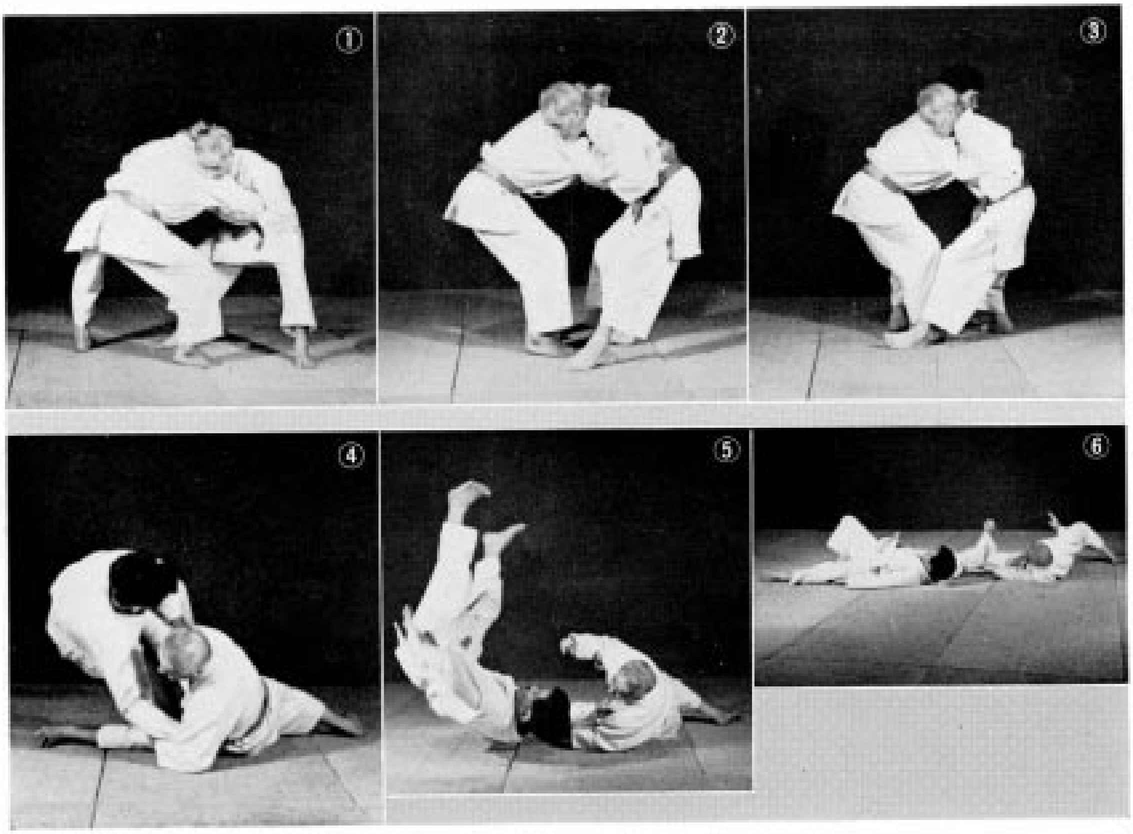
When you drop your body to the rear, float him in somewhat circling way. Bend backward the abdomen under the arm synchronizing with the quick pull of the arm.

Caution

When matched in four arms, take care his knee joints do not overlap one another, and he must be floated round while his weight is on the little tiptoe side.

Remarks

When you try to float and break him, as both are in the right natural posture, to the right front corner on and on, or when he comes on with the body bending backward, don't fail to utilize his momentum: floating him by taking the initiative, thrust the right hand through his left armpit, or apply the technique as above mentioned. In a self-defense posture, the above way of technique should be played when he attacks with the body half inclining, or when he forces back your pushing against (1–5 above).



30. *Taniotoshi*
(Dale dropping)

Gist

Suppose both are at grips in the four arm right self-defense posture, your left foot slides in slantingly to the rear from the opponent's right foot side, inducing him to be forced to keep balance on the heels. And you will let him tumble down to his right rear corner as if dropping him down to the dale.

Practice

When the two are at grips in four arm right self-defense posture, and when you try to float him in the front corner, he will sometimes gather his balance on the left heel against your action, and will pull you in by sliding the right foot to the rear (1, 2). At this instant, adapting yourself to such an action and taking advantage of his feet narrowing, your left foot will put into his rear deep so as his main balance is shifted to his right heel corner (3), making the inner side of right foot tread on the ground with the inner knee lowered. Synchronizing with these actions, let him tumble down to his right corner (6), pulling him down with the left hand (4), and pushing him up with the right (5).

Gist

1. It is important to slip in your foot faster than he withdraws the front foot.

2. While dropping the body slipped in, your action must suggest to let him tumble down to his right rear corner.

Caution

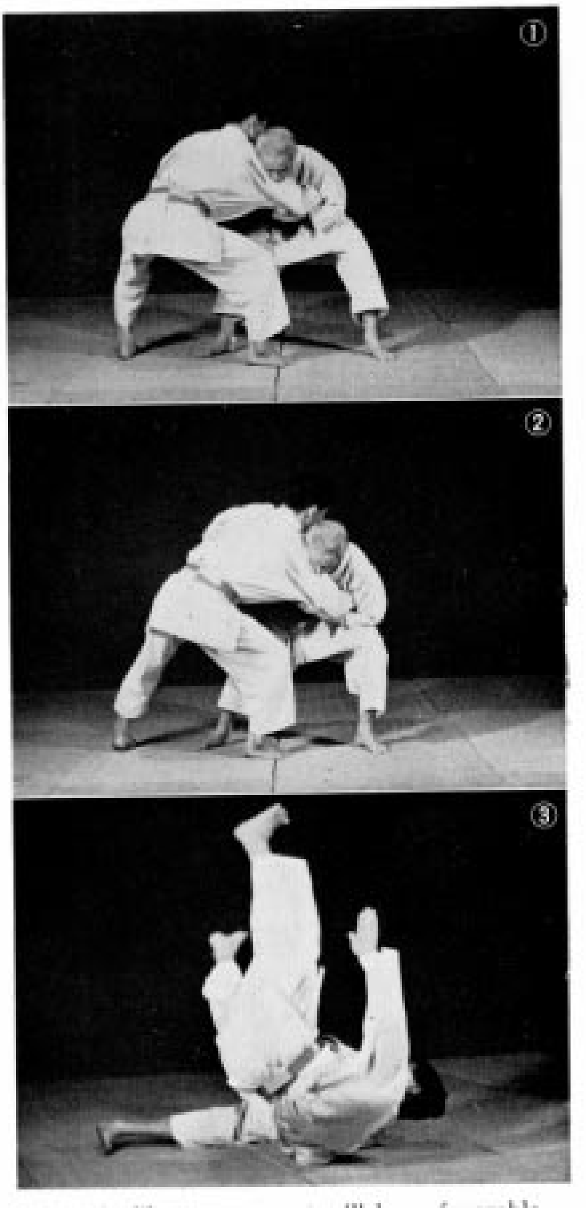
1. While slipping in and dropping the body, loosen the right hand, and push him up by putting the hand to his armpit, and you will be able to throw him far away.

2. If you try to slip in a hurry while he is in a pushing-on posture, your balance may be broken or will suffer his *Ōsotogari*.

Remarks

When you have slipped in, it is better that the angle between the upper part of body and the upper limbs is 70°.

31. *Yoko-otoshi*
(Side dropping)



Gist

Suppose both are in four arm right self-defense posture, and you slip in the left foot almost in touch with the inner thigh or the front side of right leg, grip and control the opponent's body with both hands while dropping your body to the left rear corner so as your body is a side half length. Make him incline to the little tiptoe, and let him tumble down to his right front side. This is such a big technique.

Practice

When you try to pull and float the opponent to his right front corner in the four-arm right self-defense posture, he is prone to maintain his posture by strengthening his right foot-tip (1, 2). At this instant, try to grip him firmly with both hands in order to float him by dropping your weight toward your right heel. Then your right foot will tread on the floor by natural bending, slipping in the left foot almost touching either the inner thigh or the front side of right leg. While twisting and dropping the body to the left rear corner so as your body may be a half length, and then throw him down to his right front side by pulling in the left hand and pushing him up round to a big degree (3).

Gist

It is important to slip in the foot quickly while dropping your balance to the rear.

Caution

1. The hand putting on the armpit, if not pulled with an inner-wringing way, your trick will not only prove unsettled, but also there will be a fear of your shoulder being struck.

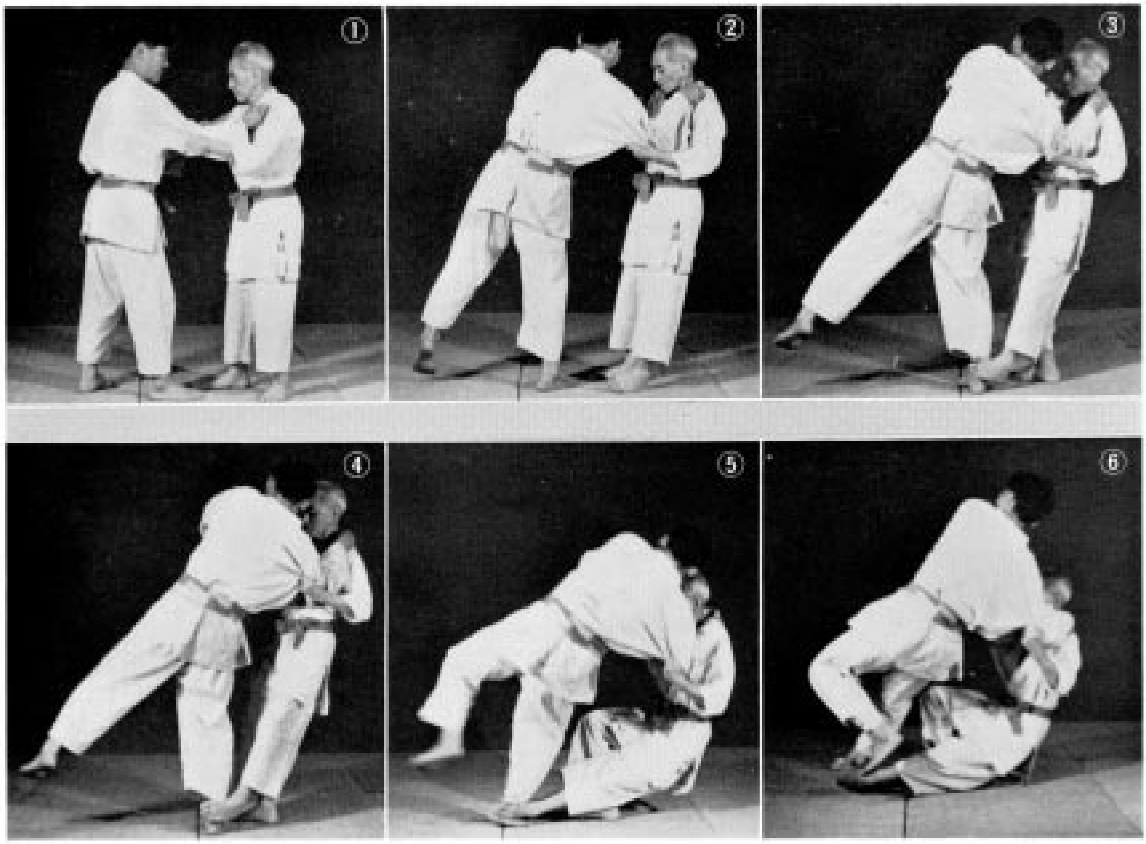
2. In the right self-defense posture some players will apply the technique by raising the right foot high instead of treading the floor: this is not the proper way.

3. Form the side half length and give strenghth to the abdomen, and his hands embracing will naturally be loosened in accordance with the bodily management. So, if you keep on holding him under arm forcibly, your bodily management will be unfavorable, and will let his shoulder open.

Remarks

1. When you have slipped in, the angle between the upper part of body and the upper limbs of the side armpit becomes 120°.

2. To explain briefly *Ukiwaza* (floating trick), *Taniotoshi*, and *Yoko-otoshi* (side dropping):—*Ukiwaza* is to apply by floating him in the front corner by utilizing a pushing action; *Taniotoshi* is drop the opponent to his rear corner taking advantage of a pulling action; *Yoko-otoshi* is throw him down just to his side by avoiding the body oncoming, withdrawing, pulling and wringing for trying to tighten itself.



32. *Yokogake*
(Side hooking)

Gist

In the right natural posture you will float the opponent fully so as he forms the side half length in the right front corner. The moment you efface yourself by trying to sweep his front foot lower-ankle with your left foot sole. Then throw him down on the back to your left side with a big momentum by intensifying the hand pulling.

Note The forms of the two players, when the other is thrown down, are two figures side by side in parallel.

Practice

In the right natural posture, withdraw your left foot to the left rear slightly, and shift the bodily weight then leaning due to bending the body backward on the heel corner and its outer side. At the same time, break his balance in his right front corner by wring-pulling the left hand and floating him by pushing up the right hand. Then, owing to the management of your body and the action of both hands, together with your left foot withdrawing, the action of his right foot will be forced to keep his posture in its outside, and naturally the balance will be broken in the right side corner (1, 2). This instant your right foot will approach the tip of his right foot then floating-advancing in accordance with the left foot withdrawing. Then slip in your body like a pole as if effacing yourself (3, 4) with the body bending backward half to the left to the outer lower ankle of his right foot as if holding him under arm. Then throw him down on the back by the force of the left hand wringing-pulling down and of the right hand pushing up (5, 6).

Gist

1. This technique is to pull him down to his side the moment you efface yourself, so it is important to pull and float the upper part of body, letting his front foot knee-joint stretch and his balance shift near the heel outside.

2. In hooking the foot it is important to show a quick momentum of sweeping and dropping him down with the foot sole bending

out fully, well utilizing the weight of the body effaced.

3. This technique is to throw the opponent on the back, so the moment you have pulled him down, when the hand holding the sleeve must be wringing up.

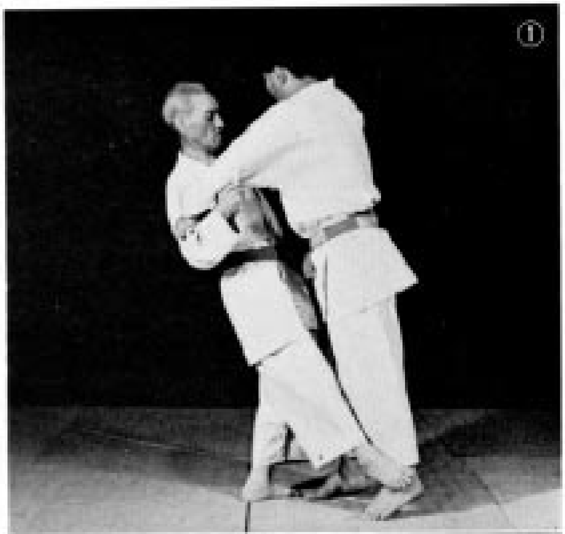
Caution

Players know 'side hooking' is an excellent technique rich in subtle seriousness, and yet many seem to have not caught the proper tone of technique. The reason for failure to master it is supposed to be due to the following:—

Suppose both are matched against in the right natural posture, many suppose that merely they break the other's posture in his right front corner, keep his own weight on his right foot, and suppose that a player and his opponent must fall by sweeping the opponent's right foot with the player's left. However, really though he floats the opponent in his right front corner, it is just proper that player should float and break the other in half length according to the afore-explained manner.

Remarks

Against the opponent's right natural posture, grip his sleeves one by one in natural order in your right posture. Charge your weight on the right foot while pulling and floating him in the front corner. The moment your left foot has slided on near his right foot, when efface yourself by twisting your body to the right and bending backward: sweep and push quickly the outer front ankle of his left foot then approaching in a floating manner with your right foot sole (right 1, 2). Then pull him down in his left front lower corner, working your both hands, and as if rotating like the propeller he will be thrown down on the back with the left front waist as center (3). Most chances are for applying this technique in this way. This manner when well given will prove most successful when he goes round on and on to the right or the left.







THE 5TH PRINCIPLE

33. *Uranage*
(Back throwing)

Gist

When the opponent comes on attacking with the fist, right or left, in a half length posture, or when he pushes in the waist, right side or left, you must manage your body dodging, and let the body enter his front side armpit in a half length posture leaning on the rear. While scooping and embracing his waist, efface yourself by bending backward, this technique will be excellent in throwing him down over the shoulder.

Practice

1. When the opponent attacks with the right-hand fist holding in a right half length posture (2), be quick in lowering your body and slip your left foot to the rear of the outside of his right foot: enter quickly so as his lower armpit touches your left breast tightly. At this moment your left cheek touches his right breast tightly. Embrace and scoop his left waist by holding his back belt with the left hand. The moment your right-hand palm is put on his right lower abdomen with the fingers upward (3), when you are to throw him away on the back over the left shoulder in his right rear corner, giving a bullet-firing strength to the lower abdomen and effacing yourself by bending backward (4, 5).

If there is some distance between you and him, in accordance with the left foot advancing on, slip the right before his right for securing the tight touch with each other.

When you can enter successfully while floating and breaking him either in the right or the left front corner, the technique will prove quite effective. Practically an easy manner, when both are in the right natural posture, is to decoy his left foot onward by pulling your right hand holding the lapel, and apply the technique as mentioned by touching with each other on the front side of the left lower armpit.

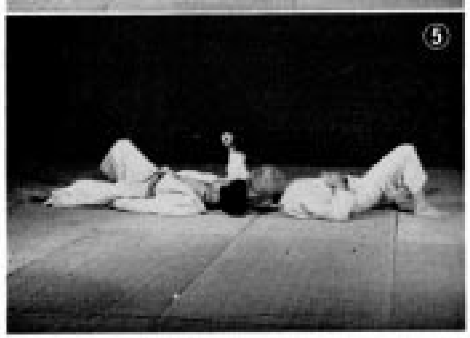
2. When both are in the right natural posture, and the opponent comes on with the











right waist, you must not apply the technique by utilizing his oncoming momentum, but while averting the attack you are to apply it taking advantage of the manner with which his waist is touching you. So, owing to the shifting of balance there will naturally be some sturdy spirit. Namely, if he is entering the right waist deep, withdraw your right foot so as your body becomes a little right-side open, dropping your waist and your left breast touches his right front side-waist. Put the right hand naturally withdrawing to the right lower abdomen, while the left hand embraces and controls the left waist according to the back belt. Slip your right foot once withdrawn before his right foot (2). Give to the front lower abdomen a bullet-firing strength; the left hand scoops up and the right pushes him up with the front waist as base. Then, throw him down over the head (4), turning aside and effacing your body (3).

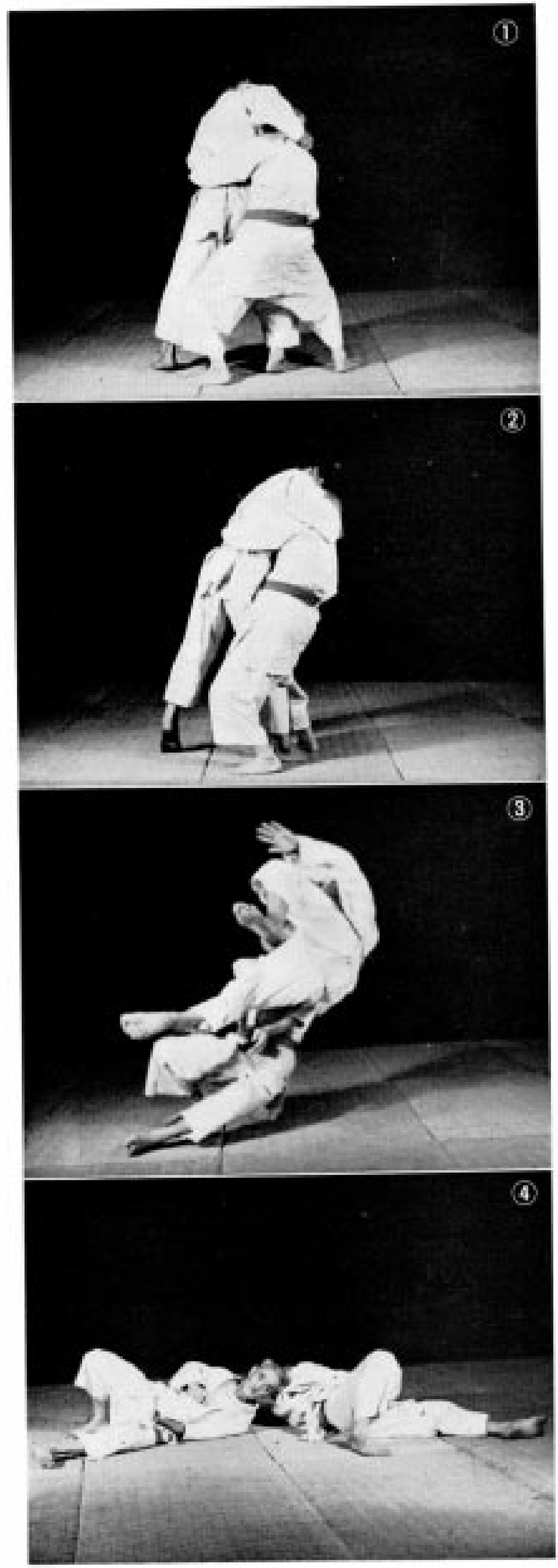
If his waist is shallow, the moment the waist enters, when you touch him by slipping your left foot and apply the technique. Thus thinking, the technique is best effective when his waist forms the right posture against your left posture or his left posture against your right.

3. If you come round a little deeper to his back and try to spring him up by lowering your body and getting his balance to the rear with a bullet-firing strength to the lower abdomen (2 on next page), you can throw him away on the back almost over the shoulder (3, 4). This technique is quite effective if well applied. But lack of exercise will cause much pain on the head, so care must be taken.

Gist

1. Mindful of placing your center lower than his, and you should put forth strength from this point.

2. Attach importance to making momentum of springing him up round by giving a quick bullet-firing-like strength to the lower abdomen, expecting his feet will rise high up in the air.



Caution

1. Unless you have the first move when you have embraced him in, there will be a fear of your being rolled in or suffering his *Uchimata* or *Hanemaki-goshi.*

2. In a free match when holding the sleeve, you may pull and control him without unholding the hand.

Remarks

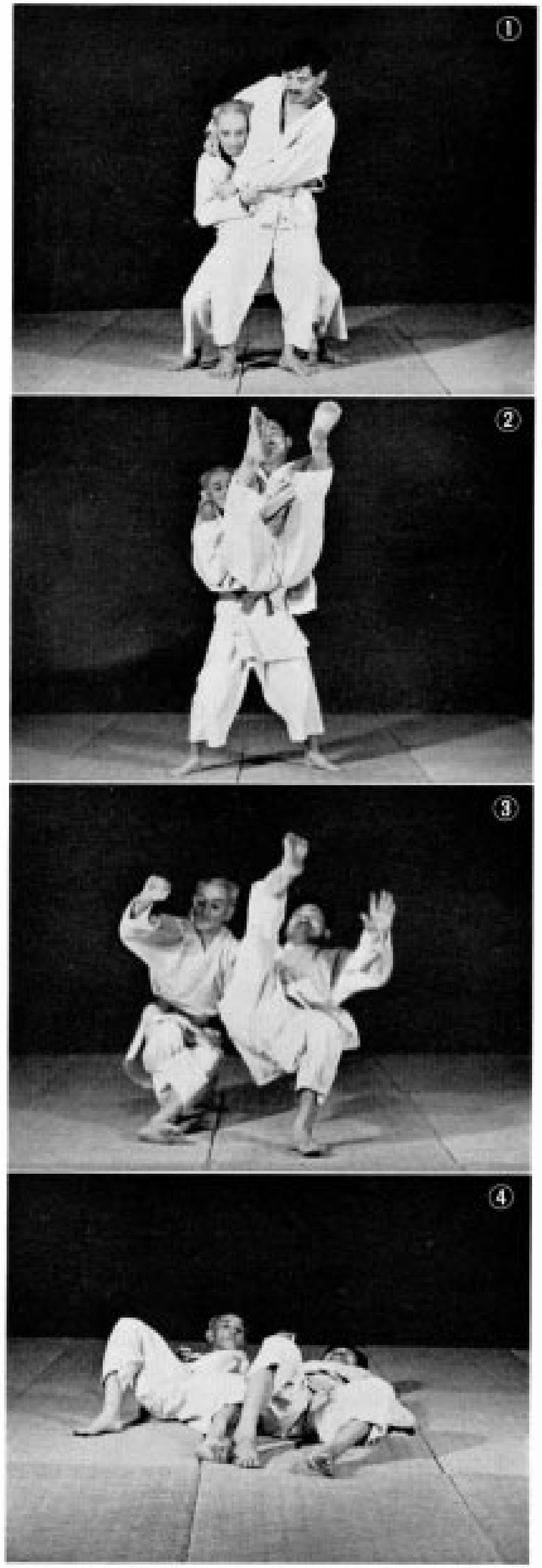
1. Like the form as in a free match, if he comes entering in the right waist, embrace his side rear waist deeper; lift him by lowering balance and bending backward. And throw him down just under your left armpit, and both will be down side by side. This affords him little chance to utilize variety.

Caution

Withdraw quickly the arm embracing him to your side the moment you have thrown him away. If not, he will be apt to fall down upon it. Draw the left foot a little toward the right the moment you put down the arm, and your technique will be brighter. Originally this is an utter self-effacing technique, and the present technique will afford you to make an utter self-effacing or side self-effacing manner.

Remarks

In a free match suppose the opponent puts in the right waist and shows his back, go behind him, pushes your right hand in his right armpit, and grip his back lapel inversely. Grip the lower part of his lapel deep round the left waist. Then, lower your waist a little and control him as if embracing him. The moment you advance your right foot before him, when you apply the technique as explained (2) giving strength to the lower part of the abdomen. Then he will be thrown down splendidly just behind.



34. *Sumiotoshi*

(Corner dropping) or *Kukinage* (Air throwing)







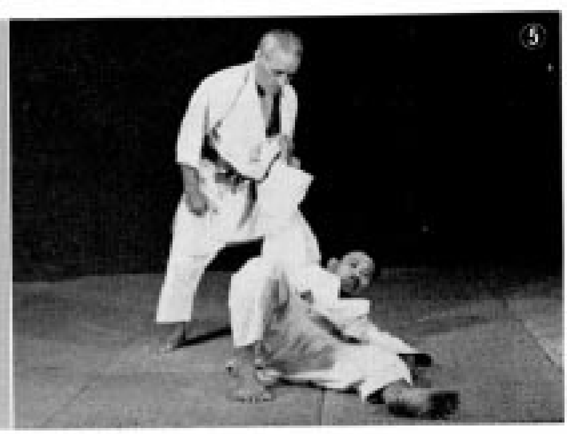
Gist

This is one of my own creations of ideal desire, and is to throw the opponent without touching any part each other. In another word, this is to throw him down splendidly only by mere management of body without touching any part, hand or waist. At first you catch him by the sleeves in the proper order: push in your body outside of his right or the left with the self-defense manner, lowering your balance and giving strength to the lower part of abdomen: throw him down by floating him and breaking his balance in his rear or side corner as if drawing a large circularity.

Practice

1. Suppose both are at grips in the right natural posture, it will be all right to take his left lapel, but it will be better to take both sleeves in the natural order. So, I am explaining on condition that both sleeves are gripped. Take his lower part of left elbow with your right hand; while approaching your right foot nearest to the rear of your left heel, pull him round before its left side (2). The moment you make his left foot advance onward, when strengthen the lower part of abdomen with the upper part of body straight and the balance lowered. Float and break him in the rear while stepping to his right foot side with the left foot. When the waist settles firm, pull and break him with the left hand and at the same time push him up with the right hand (3); then throw him down by a hair breadth.





2. In the same case as the above, advance your left foot to the outside of his right foot and make his left foot advance onward. While doing so you will throw him down as mentioned above the moment you draw your right foot before your left foot: this will enable you to make the technique quite effective.

3. In advancing onward fix the position by directing the foot tip to it. When the rear foot settles firm, the abdomen will naturally be strengthened, and the waist firmly settled.

4. In Practice (1), when the right foot is shifted, the left foot must already be in the intended place, and in Practice (2) when the left foot is in the intended place, the right foot should already be in the left foot's previous place: such a quick adaptability is badly needed.

Caution

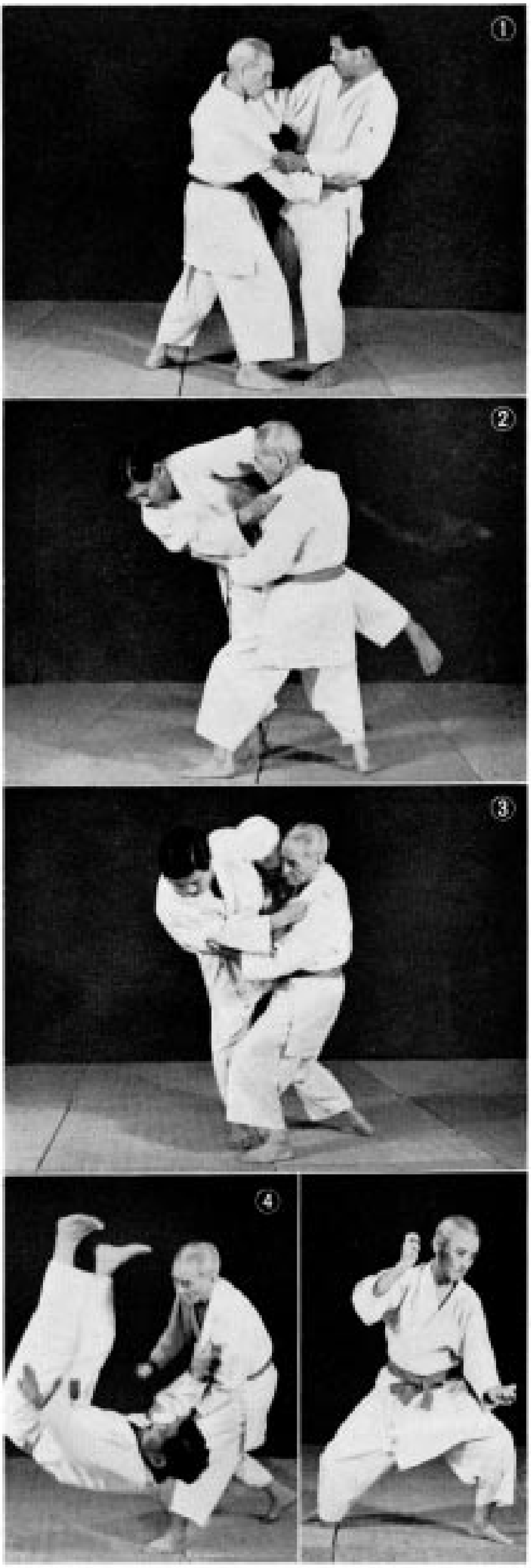
Suppose you will throw him to the right, he will sometimes be down toward the right heel side with the outside of the right foot as base, or sometimes will be down with the root of the right foot little toe as base. Then, a comparatively easy fall with a margin of love therein is in the latter. So in order to produce the effect of the latter, you should pull him round onward fully and push him up.

Remarks

In the right natural posture each other, push and break the opponent in the left side-corner while approaching your right foot near the tip of his left foot (outside or inside) and working both hands (2) with the body slightly lowered. By utilizing his inertia of restoring his balance to be broken, withdraw your left foot to the rear (3). Opening your body and pulling in both hands, you can drop him down just to your left side splendidly (4).

When thrown down, if he begins to advance onward in order to restore stability, withdraw your left foot a little, drop down the waist a little, and your technique will pull him down splendidly to his right rear corner where he is edging.

The picture shows the form of body just settling. Be mindful of getting this posture by repeated practice when alone.



35. *Yokowakare*
(Side parting)









This is a big technique to throw down the opponent over your body to the front where he is floated and broken by throwing away your body straight while pulling both hands.

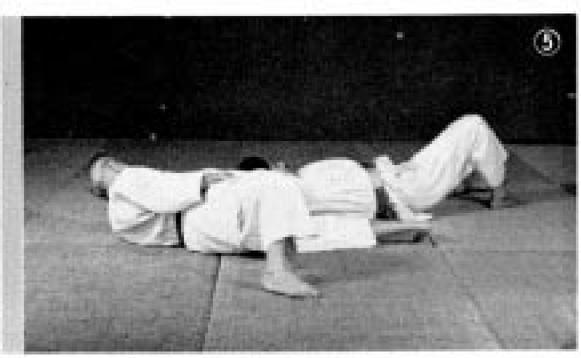
Practice

When both are at grips in the right natural posture and you try to suspend and float the opponent in his front corner, he will sometimes try to push and break you in the left rear corner. This posture of his is favorable for applying this technique. Adapting yourself to him attacking, you will lean your balance to the rear (2), bend backward by turning round to the left with the left heel as pivot. While breaking his posture by moving him round to the right corner, stretch out your right foot naturally floating to the outside of his right foot front (3); this instant throw away yourself to his lower front by turning your face upward in a half leftside length (according to your body twisting): you will tumble him down far away to his right side corner (5) over the upper part of your body (4) with your right waist as pivot by the quick pull of hands. This technique is most effective when the opponent advances one or several steps.

Gist

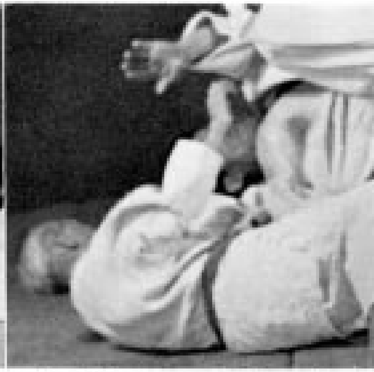
1. It is important to efface yourself quickly the moment you snatch and control his oncoming force.

2. The moment when you have thrown him down, the left forearm must already be on the armpit. If not no good momentum will be made.





Your body must be half bending backward.



Note how your elbow is squared when throwing down the opponent.



Foot position.

Caution

1. In accordance with your stretching out the right foot and dropping the body, care should be taken that the weight leaning on the left foot heel must begin sliding onward as a natural slide after the move of the right foot.

2. After having thrown him down your body must be half bending backward.

Remarks

1. When you try to drop him to the right side in the right natural posture each other, he will be apt to tread over your foot stretching in order to maintain his posture. When he treads over with a long stride, you bend backward in the floating-trick way with your right foot as pivot or starting point. If he treads over with a short stride, your left leg must edge on to the front side of his right foot in a manner of side dropping (right 2). Then he will be splendidly parted.

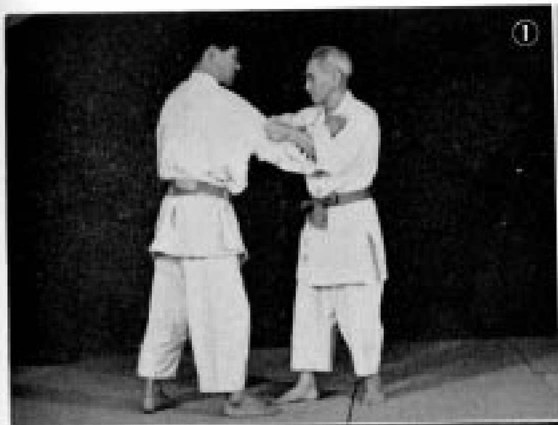
The former is a sort of *Ukiwaza* (floating trick), while the latter a kind of *Yoko-otoshi* (side dropping). But the process in which this technique is produced is so-called side-parting floating-trick and side-parting side-dropping. This we mention as a reference.

2. When the opponent is in the left natural posture and you in the right, you will pull round him to his right side while you are slipping the right foot to the inside of his left foot. Then he will slip his right foot into your thigh. In such a case the manner (Remark mentioned) will be favorable.







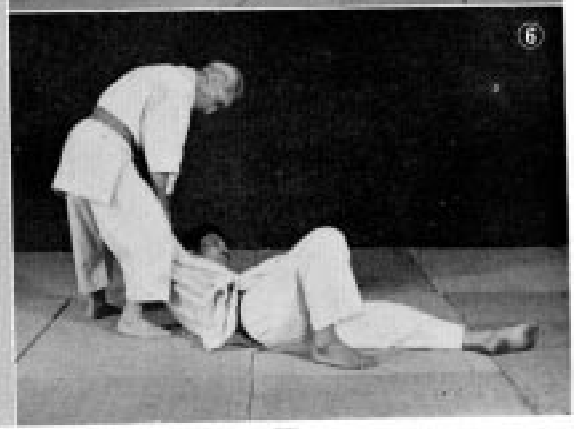












36. *Oguruma*
(Big wheeling)

When a small player throws down a big opponent, to depend on a small technique is wise. Then I investigated a lot of tricks to throw down a big player with a big technique. A big player is naturally higher in center than a small player. It is comparatively easier to float and break the opponent in a circle by utilizing the center. So, I came to think it wise to snatch the big oppont's exterior circle: thus this technique I contrived.

Gist

This is a big technique. Breaking the opponent's balance and floating him just in front, manage and open your body to the side. Stretch out one of your legs like a pole to the front center of him by turning to the front. And he will be rotated and thrown down just in front with the leg as center when you twist your leg stretched out.

Practice

1. When you have floated and broken the opponent in his right front corner in the right natural posture each other, it is effective to apply this technique by advancing round your

left foot to the outside of his left foot in accordance with the bodily movement. But in such a case instead of big wheeling, *Haraigoshi* or *Tsurikomigoshi* is a short-cut to effecting throw-down. So, here we are explaining in his different forms and wills.

2. When you try to break his balance in his right front corner in the right natural posture each other, he will be apt to advance his left foot one step in order to keep stability (*2*). In this case floot and break him by reading his mind and by pulling both hands so as he is compelled to keep stability entirely on both feet tips. The moment his left foot approaches onward, when your right foot withdraws to the right side, and at the same time your left foot edges to his left foot tip in the left turning way (giving some margin to the popliteal); raise up high the right foot; with the movement of turning to the front, push your right foot (*3*, *4*) with his front waist as point. Work the left foot then pulling while the right hand is floating him round. Thus, tumble him down just in front (*6*) by snatching his balance to the front and giving the strength of the right waist coming on and by sweeping him up (*5*).

Gist

1. It is important to render his front void by managing your body to the side quickly.
2. When your left foot has edged to his left foot tip, you must be quick that your right leg should have passed his left front waist.
3. It is also important that the leg stretched out must sweep up in a rolling way.
4. The action to pull round while floating him is to be continuous.

Caution

1. The beginner in general is prone to stretch and put the leg to the opponent's waist only: only stretching and putting the leg cause the destination of strength and action to be interrupted. By such failure balance breaking will prove fruitless and there will be a fear of the opponent's taking advantage of such. So a learner should catch tone of the technique by constant practice.
2. It is convenient, when managing your body, to take the sleeves one by one in the natural order.

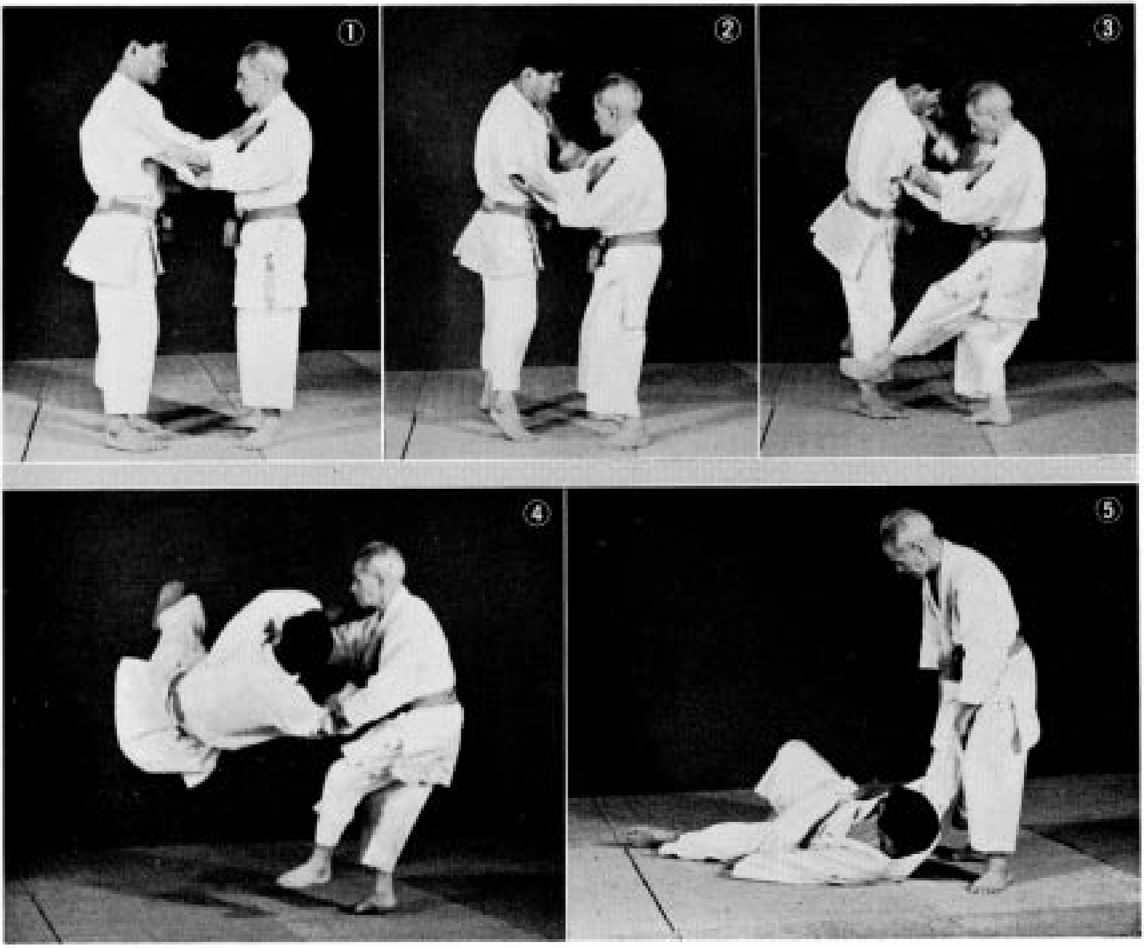
Remarks

1. It is effective to apply left big wheeling to his right posture and right big wheeling to his left posture. But if the posture, right or left, is his favorite one, in his mind is some mental margin. So, if such a posture is shown, you must be quick in snatching his balance, and must take the initiative.
2. If he insists on keeping the right posture and you try to apply the right posture big wheeling, your left foot must edge near his left foot tip from the rear of your right foot so as the waist turns to the front (1 below). And the technique will be applied well by sweeping up his right front thigh and the knee-cap with the rear part of your right leg edging round together with the body. This manner is more effective when a big player applies the technique to a small player (*2*, *3*).
3. This technique is quite effective to a player insisting on self defense posture.









37. *Okuri-ashibarai*

(Sending foot sweeping)

Gist

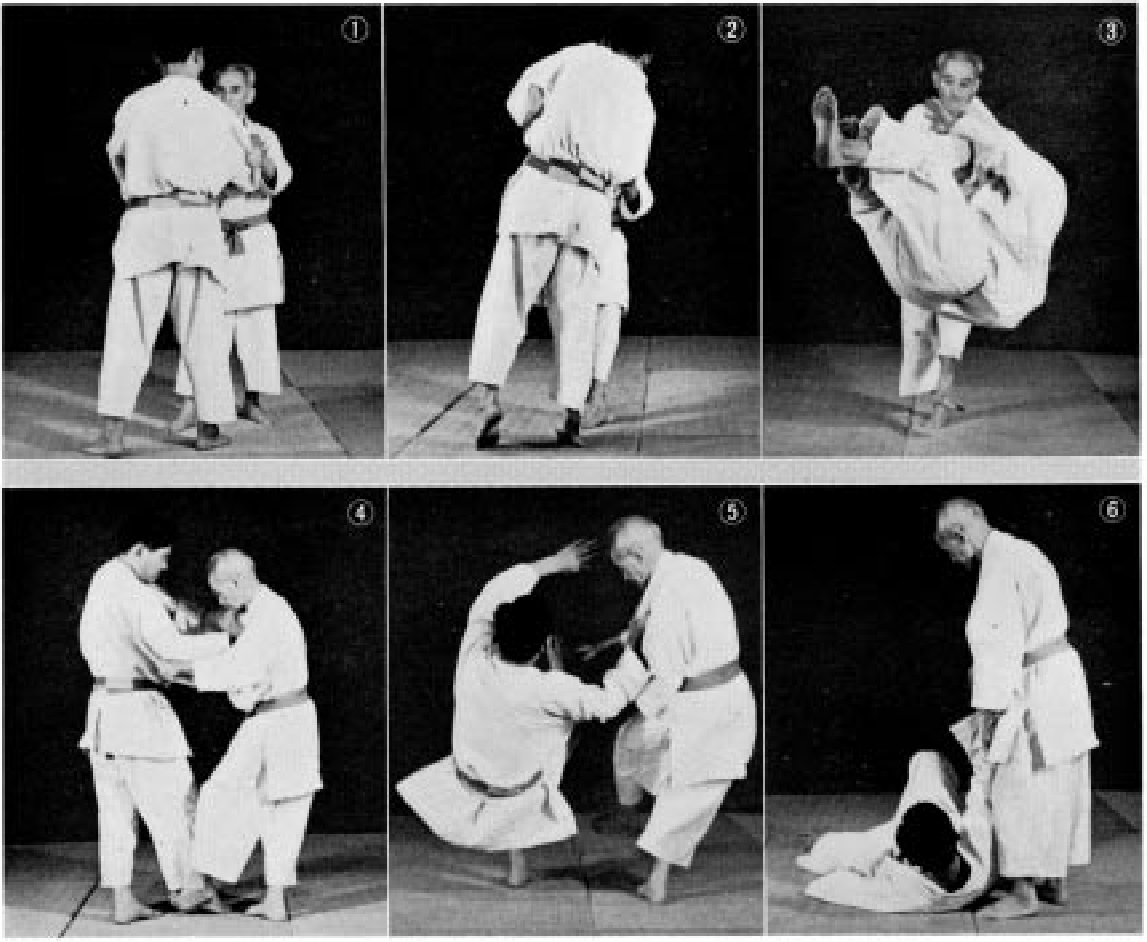
Generally speaking, there are two different cases. Suppose both are in the natural and proper posture and are at grips in the right form. And when you induce him to step to the left front side, you will throw him down straight by sweeping his right foot with your left foot as if sweeping away both of his feet, taking advantage of his leg moving.

Suppose both are at grips in the right natural posture. While pushing and floating him in his left rear corner, advance the right foot to his thigh withdrawing. And throw him down by sweeping his right foot with the sole of your left foot, so to speak, in a feeling of pushing up both of his feet in a slanting straight line.

Practice

To explain cases when he is induced to step just to the side and when he is pushed to the left rear corner:—

1. Both are in the natural and proper posture (1), the right hand of each player takes the other's lapel, and each left hand takes the other's outer part of middle sleeve. You drop your balance a little partly to induce the opponent to be floated and broken and partly to make better use of your strength. Then endeavoring not to be late and disadvantageous, he manages just to the left side on and on before your inducing movement. Here, taking advantage of his initiative movement, and synchronizing with your movement, your left hand will wring up and the right hand will try to float him (*2*). At the same time with the left foot sole you will sweep away the upper part of his right foot outer ankle as if sweeping away both of his



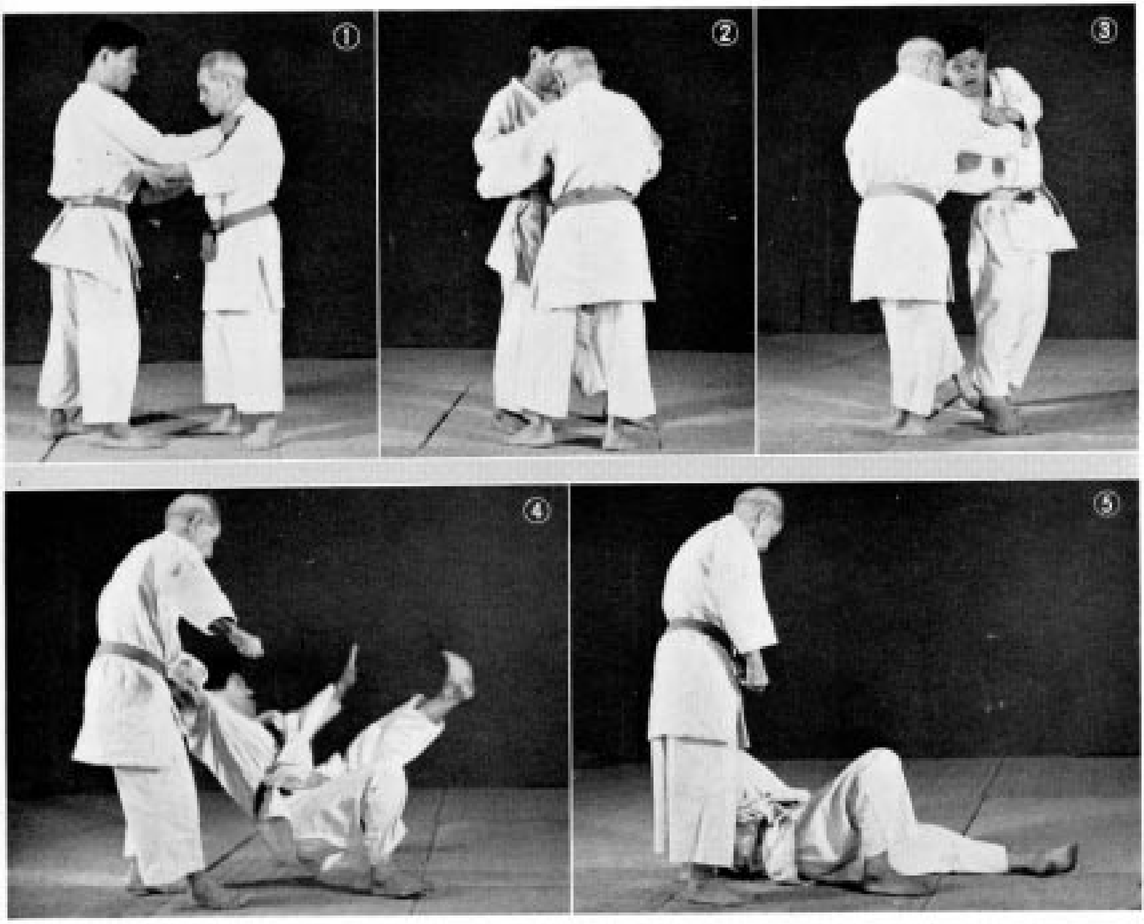
feet. This instant withdraw your hands quickly in an arc-drawing way (3) so as the pulling-down strength then employed must be on the front center of the bodily form, and the opponent will be down on the back in a side-straight near your right foot tip (4, 5). If the technique settles in a high wave form due to each other's momentum, he will be thrown down after making one rotation before your right front in a left-side passive form.

2. When matched against each other in the right natural posture, and you try to force him to step on and on to his left rear corner, you will drop your balance a little (above 1), your foot edges near his left foot tip. Push up and float him with the right hand holding the lapel and add pushing-up strength with the left hand (2), and he will begin to withdraw with the left foot, and with the right. Losing no moment, sweep away the upper part of his right foot outer ankle front as if sweeping up both feet in a straight with your body bending backward. Then throw him down just to your left front, quickly changing the push-up hands into pull-down momentum (3). If he begins moving either to the side or to the rear corner of himself, take advantage of such an action, and your technique applied as mentioned above will easily and splendidly throw him down.

Gist

1. Suppose you try to send him just to the left side, and his left foot now being induced will sometimes be between your thigh, or be outside of your right foot; in such a case it is not effective to sweep away his right foot with your left. The best possibility for settling the technique is in a case when your right foot and his left are side by side or at least when his is outside yours (4, 5). In sweeping, try to do so inducing the right foot to be swept to be moving before the left foot sweeping.

2. The instant when his foot already swept



approaches another, it is important to try to float and incline him so as his foot gets floated up.

3. It is important to break him as if the swept foot having swept another.

Caution

Sweeping strength comes from the waist, so the foot that comes back after sweeping his must be a little before the former place, and the posture be somewhat right faced.

Remarks

The following two different forms will be mentioned as to the fine examples set by utilizing the above tone in a free play:—

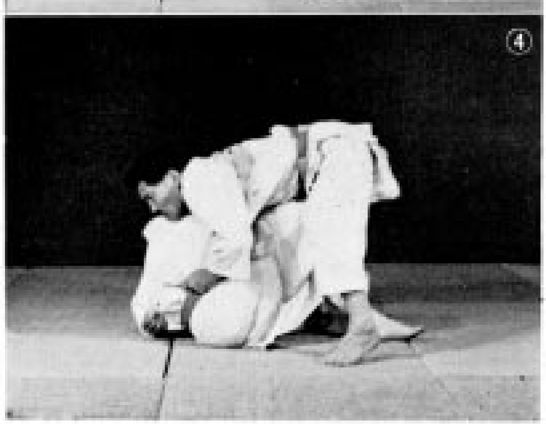
1. Gripping each other in the natural and proper posture, send him by inducement just to the side (above 2) as according to (Practice 1). Send and sweep away the upper part of his right foot ankle with your left foot sole so as his right foot slips before his left (3). Pull him down with the left and push him down with the right hand (4, 5). Thus, synchronizing with both hands, this technique is to throw him down just in his right rear corner. Judging by the manner of technique we might as well call this *Okuri-kosotogari* (sending small outer reaping).

2. Suppose both are at grips either in the right natural posture or in the natural and proper situation. Move your left foot little by little near the outside of his right foot tip, and withdraw and open the right foot to the rear a little. This instant, induce him to come round your right side by pulling the right hand. Letting him step from your left foot, sweep the outer side of his right foot ankle then moving of itself with your left foot sole in accordance with the round-going movement. Then the technique will be settled splendidly.

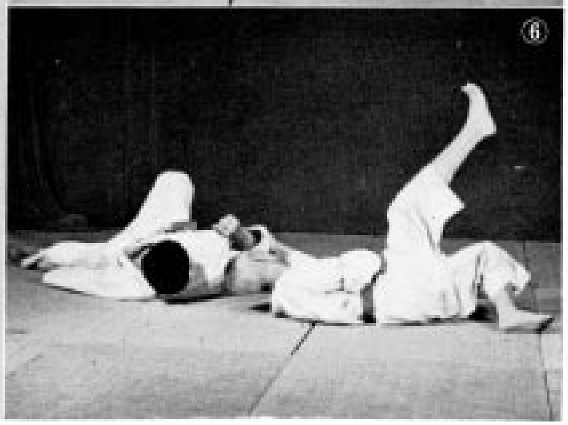












38. *Sumigaeshi*
(Corner tumbling)

Gist

Gripping each other in the four hand self-defense posture, and embracing and floating him, drop your body just below his abdomen, occupying the lower end of the circle. Thus this technique is to throw down the opponent over the head by springing him up with the foot instep set to his thigh from the inside.

Practice

As a rule, each player grips in the four hand self-defense posture. Let his right arm embrace your left armpit, and you take his sleeve in the natural way. Put your right hand palm on the upper part of his backbone line through his left armpit (2). Pull him in the embracing way so as his left foot opens and advances in the front and he is slightly left-postured. While thus doing, your right foot edges on to the rear not far from his left foot advancing onward. The moment you have pulled him to you when (3) make his right foot step onward. While inducing his

left foot to step near your right foot tip so as his right foot advances onward and his body is floated in his right front corner, work your left hand pulling and raise up the right leg. Drop your body just to the rear in the round form, putting the right leg instep deep in his left inner thigh. The moment the backwaist touches the ground when (4) spring him up so as he tumbles over your left shoulder down just to the rear, strengthening the front joint of the ankle (5, 6). This instant, the left hand is kept embracing his right arm as it is, and the right hand (synchronizing with the action of the right foot springing up) pushes him up to the same direction. Thus done, his right arm naturally will come out of your left armpit, and will be thrown down splendidly. If he appears not to be moving in the four arm self-defense posture, embrace and float him by dropping your waist slightly. And when he is broken in his right front corner, the technique is to be applied by slipping your left foot into his thigh.

Gist

The feeling you get the moment you have floated him and broken his posture must be, as it were, that his falling body covers you who are just about to be broken: it is important to come in while dropping your backwaist. You must keep touching with him by embracing his arm with one hand and another hand putting on his backbone line.

Caution

In the four arm grip posture it is not favorable to take his belt, because an unnatural strain is engendered either in floating or in pulling-in the opponent. Again, the beginner should be mindful of not touching the opponent's testicles when he kicks up his inner thigh.

Remarks

When the opponent would not move in the extreme four hand right self-defense posture, your technique will often be effective by letting his right foot put in your thigh, but in other cases not favorable.

39. *Kataguruma*
(Shoulder wheeling)

Thrust your hand into the opponent's inner thigh deep so as one of your shoulders is in a close touch with the lower end of his lower side abdomen when he is floated and the posture broken. Together with the momentum in the waist being stretched, this technique is a big art for tumbling him high over the head as if his body were drawing a circle.

Practice

Suppose both are at grips in the right natural posture and the opponent is floated and broken in his right front corner, move a little toward the left while controlling him to make his arms open. Dropping your waist, thrust the right leg into his thigh a little; thrust the right hand deep into his outer thigh through the inner side of his right waist so as the lower end of his right lower abdomen is in a close touch with your right shoulder (right 1, 2, on page 118). With this movement put your head into the outside of his armpit; the left fist must pull in before the left armpit. Together with the movement of stretching the waist, lift him up high with the right shoulder in your left front, and throw him down in a round-form way (3, 4).

If he advances to your left foot and the balance is getting broken by your action of breaking his (left 1), you can throw him down as explained above by dropping yourself and pulling him in (2, 3, 4). And if you apply the technique when there is much space between the two, put your right foot into his thigh while pulling and floating him to his right front corner. At this moment edge your left foot to the outside of his right foot tip, and lift up and throw the opponent by stretching the waist utilizing the knack produced.

Gist

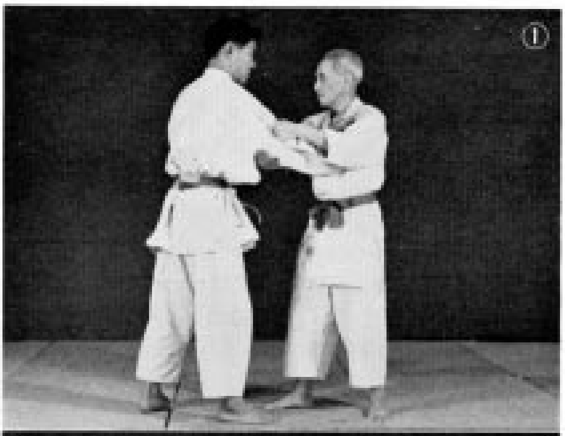
In throwing down it is important to float him so as his armpits open. Furthermore important is it to bear him up with the shoulder put in following the stretch of waist, and strength is needed in the neck bending backward slightly.





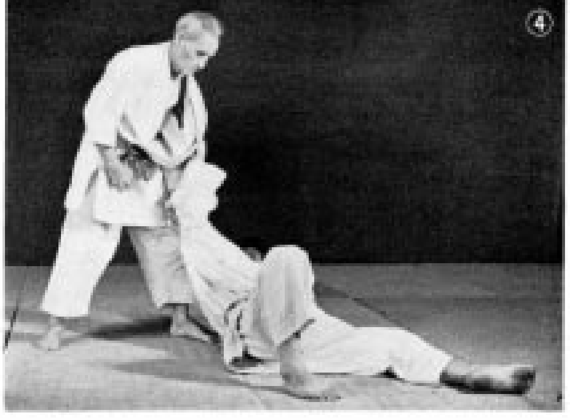






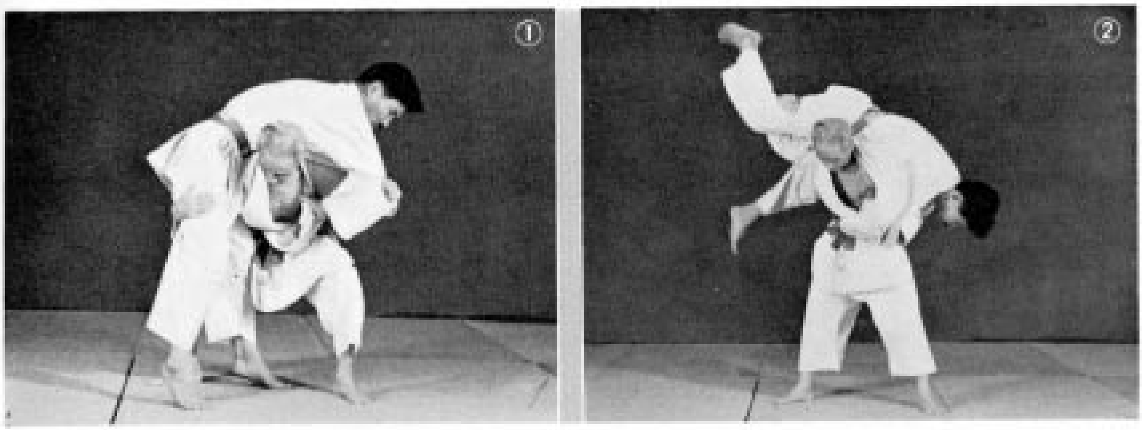




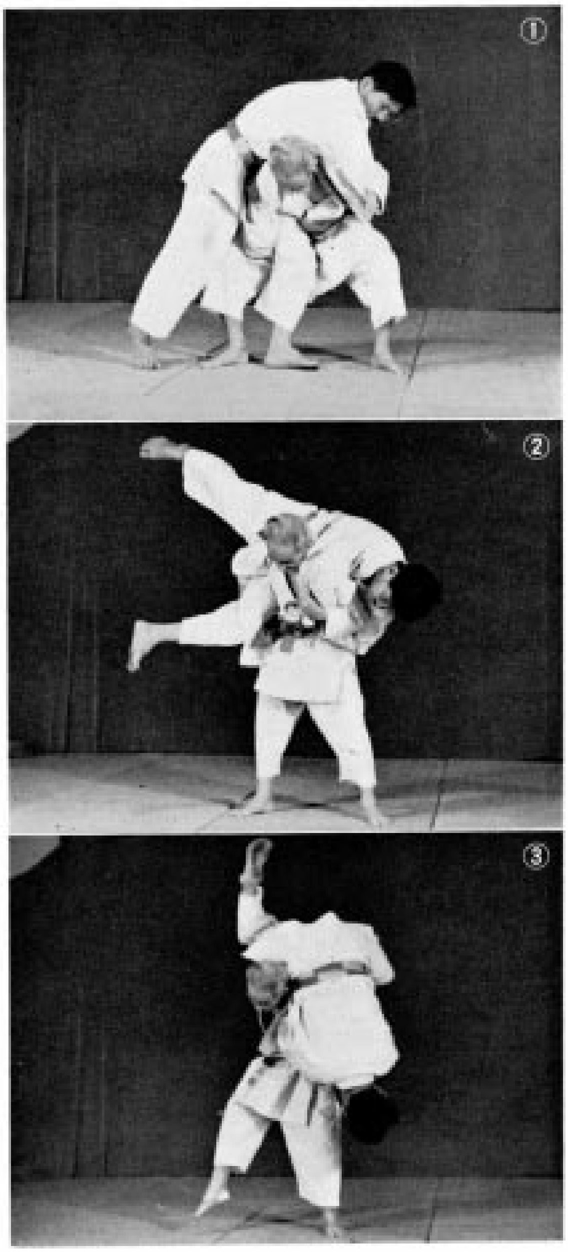


Caution

To put in the neck by bending forward is not only less effective, but also there will be a fear of his gripping your neck. To apply the technique by spreading the feet unduly wide will cause a defect in stretching the waist, and his weight upon you will weaken your action.



Remarks



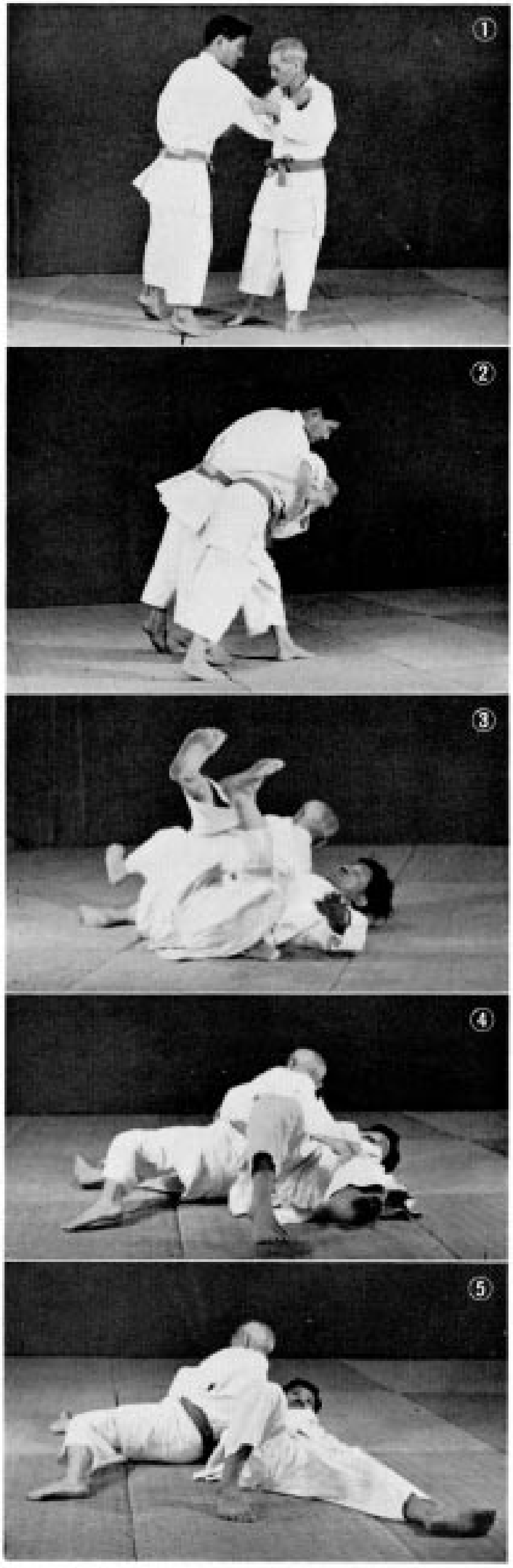
When you try to throw him with the shoulder in his natural and proper posture in his ordinary left-side posture, the moment you have pulled and broken him in his left front corner, when put your right foot to the rear of his left foot outside and stoop in with a self-defense form in order to embrace his right inner thigh with the right hand (above 1). Touch your right shoulder with the lower end of his lower abdomen so as the head comes out of his right armpit. Thus, throw him down the moment you bear him up (2) by pulling and wringing the left hand.

If he keeps to the extreme left-side posture, stoop your body with a self-defense form to the rear of his left side (lower 1). Embrace the lower part of his left inner thigh with the right hand. Pull him in with the left hand so as his right armpit touches the rear part of your neck. The moment you stretch the waist, when throw him (3) to your left rear corner over the back (2).

In a match you will sometimes be half thrown down with your hand still holding his sleeve. This affords you a chance of throwing him while resuming your posture by standing the right knee (keeping the left as it is) and by thrusting it deep into his thigh. And it will be convenient to thrust in the body by shaking his hand from the sleeve or the lapel.

40. *Sotomakikomi*
(Exterior rolling-in)

We have two different rolling-in techniques; one is interior and the other exterior. Here exterior rolling-in is explained, the other being treated later in the paragraph of Reference Techniques.



Gist

Float and break the opponent in his front corner. Hold his forearms under your arm. Edge round to him so as his front armpit touches your rear armpit and your hip comes out of his body, and throw him down over the back together with your edging movement, drawing an arc of his form.

Practice

Suppose both are matched in the right natural posture. The moment you have floated and broken the opponent in his right front corner (1), when unhold the right hand; carry your body round to the slanting rear of his outside from his right foot front so as his from and lower armpit touches your right rear armpit and the back slantingly (*2*) and your hip comes out of his body. The left foot in this case must face the front by turning round to the left. Hold the inner part of his sleeve under your arm with the right hand. Synchronizing with the left hand pulling, this technique is to tumble him down over the back in his front corner (*3*), so to speak, by rolling him in so as his body draws an arc with a feeling that your forehead touches your left foot tip.

When he is easily and fully broken, it is needless to roll down yourself, but to roll down him only. But in most cases you, too, will be apt to be rolled down with him.

Gist

The moment you let go the hand and try to roll him in, it is not enough to unloose it, but pull it apart with momentum: it is important to give him this pulling-apart momentum, to let it pass through high and edge round to him by holding him under the arm.

Caution

Be mindful of standing on tiptoe when your foot has entered round in because by so doing better strength is in when you roll him in. The degree of rolling-in strength has much to do with the direction of the foot entered, so the player ought to make it out by the figure. If not, the throat will be gripped from behind, as the back is shown.

Remarks

Here is another way to apply the technique better utilized when an opponent comes behind you. In the right natural posture, while floating and breaking him in his right front corner, unloose the right hand. Turning round your right foot to the left at his right foot tip, push round your left foot to his right foot deep: hold his right hand under the arm, and your body is in a close touch with his. Then you can tumble him down over the back by pushing round the waist, though to do so is rather difficult for the beginner. (right 1–3).











KATAME-WAZA

Katame-waza
(Downholding and wringing)

Katamewaza is the general term of ***Osaekomiwaza*** (downholding trick), ***Shimewaza*** (wringing trick), and of ***Kansetsuwaza*** (joint trick) under two classes—***Tachiwaza*** and ***Newaza*** (stand trick and lying trick).

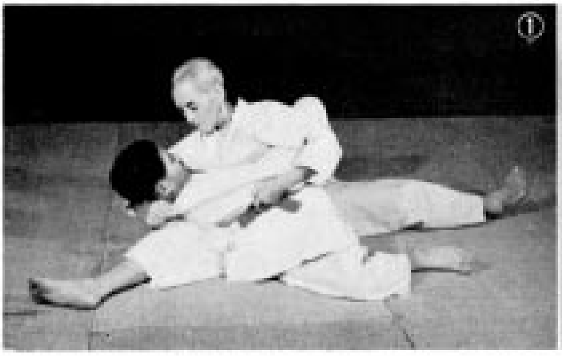
Katamewaza occupies one of the all important positions of Judo techniques, and together with stand trick this is indispensable for training, mental and physical.

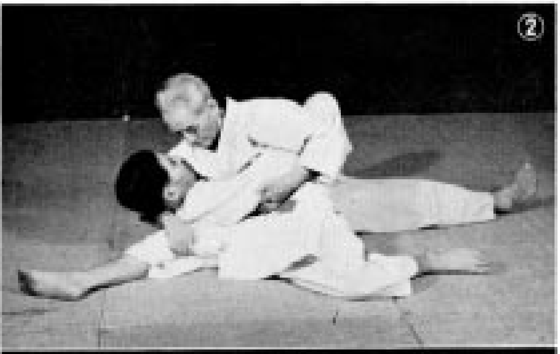
The mutual help of ***Katamewaza*** tricks affords the cardinal principle due to the reason of Ju, and serves the purpose of victory. In another explanation, according to the opponent's movement a quick shift is made from one form of ***Osaekomi*** to another, from wringing to joint trick, or on and on by turns.

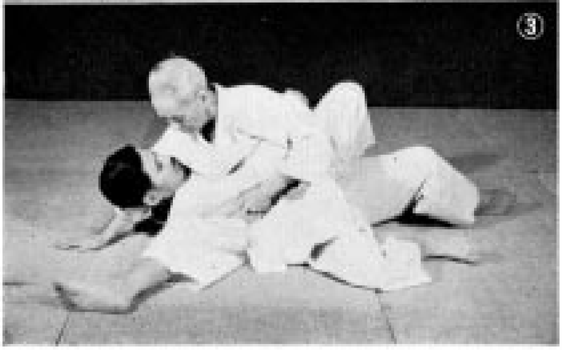
Kesagatame

Kesagatame consists of ***Hongesa***, ***Kuzushigesa***, ***Ushirogesa***, and ***Uragesa***. The following are the explanation according to each of the four forms:









41. *Hongesagatame* or *Hongesa*

Gist

Hongesa is to pin the opponent to the floor when he is down on the back as shown in (1).

Manner

Right Hongesa (above photos).

Hold the opponent's right forearm deep, and hold it deep under the left armpit. Thrust it under the right shoulder so as the front thigh of your right leg and the inner thigh control the upper part of his back armpit. The left leg knelt down on the floor helps the bodily equilibrium. Set balance so as his right part of breast and lower part of armpit touch closely your back armpit. While doing this, roll in deep the upper part of his left shoulder and the back neck. Control him like (1) or (2), and he will be deprived of freedom, and no trick will he be able to apply.

Gist

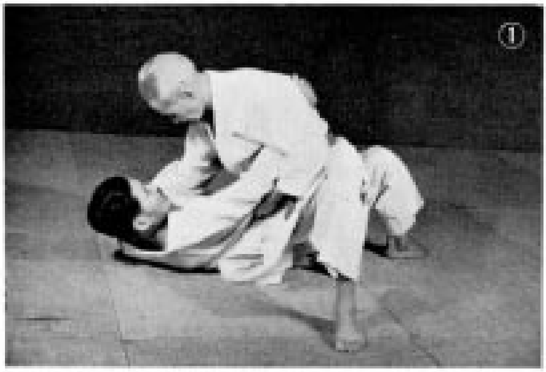
It is important to control his breast by rolling up the nape for checking his power and action.

Caution

1. Do not forget to thrust the leg below the shoulder to prevent the arm embracing from unloosing.

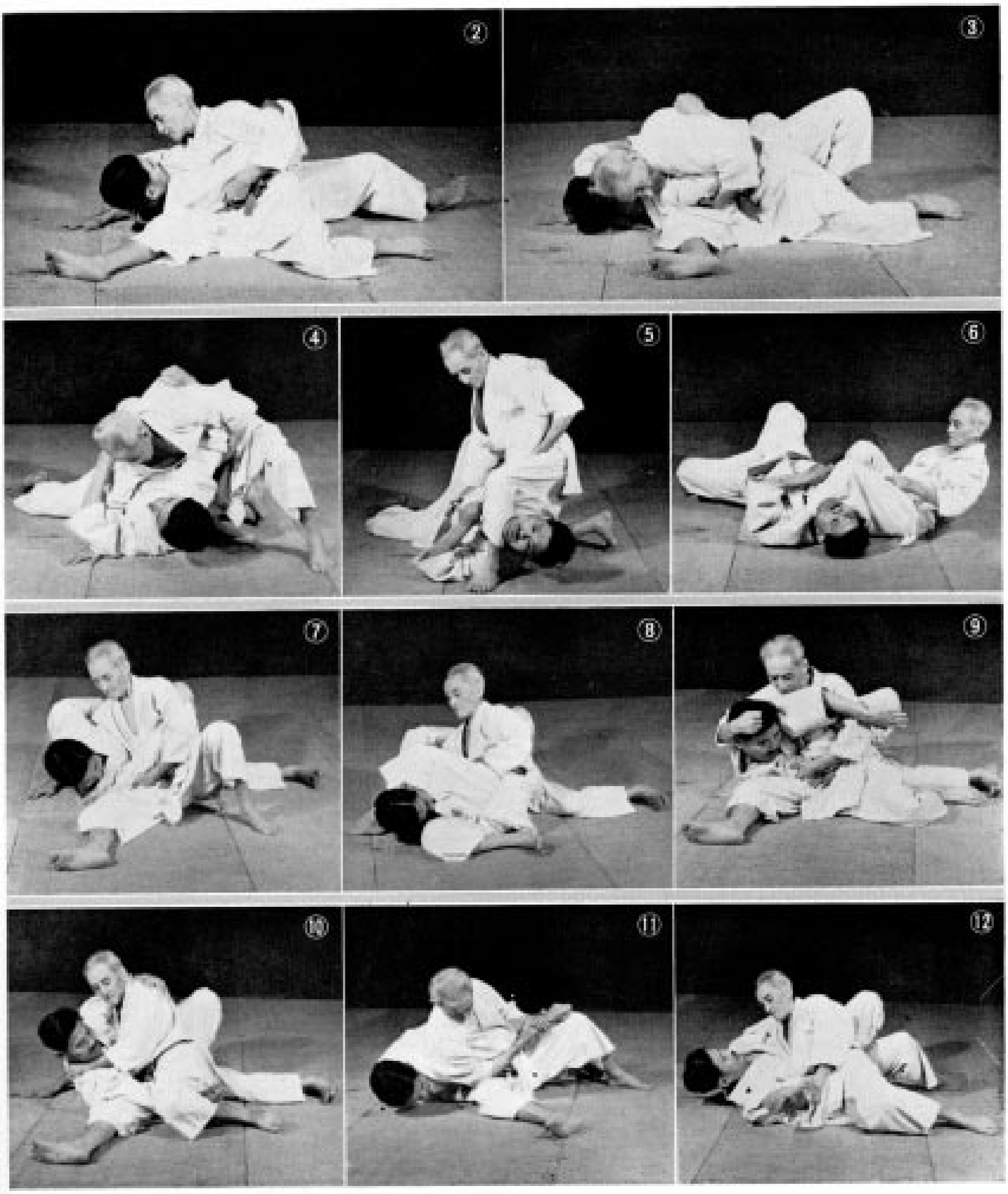
2. If he tries to withdraw forcibly to the left side, be mindful of the inner part of your right arm not getting apart from his shoulder, and the palm must be on the floor (3).

42. *Kuzushi-kesagatame* or *Kuzushigesa*



As shown in (1), with the right knee knelt down (keeping the knee-cap in touch with his side according to his movement), take his lapel deep through the lower part of his nape. While controlling his lower left armpit with the inner part of the right forearm, thrust the right leg to the lower part of his right shoulder (2). The moment you hold his right arm under your left armpit, when this technique is set.

If he tries to withdraw you to his left side forcibly, you must lower the head to the right side, and hold him down by dropping the waist (3). Such is another manner of effecting the technique.



If he is unyielding further like (4), move your left leg to his front throat (5): strengthen the lower abdomen while setting up the upper part of body. Bend backward a little, and his right arm holding you will be inversed. In raising up the upper part of body you must keep holding his belt or other parts against his escape. If there is a fear of his escape, you must hold him in the cross manner (6).

In case he moves to raise up the upper part of body as left half rises in order to take off the right arm embraced (7), put your left leg quickly on the back nape of his left side (8), controlling and wringing his right arm with the inner thigh. Thus, strengthen the left lower abdomen, and the arm sprain will be fine.

And if he tries to pull out the right arm by pushing the left arm to your front for rising up as left half posture, your embracing in the nape through the left back armpit will

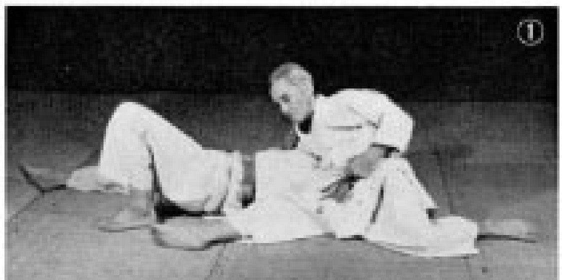
deprive him of free action (9).

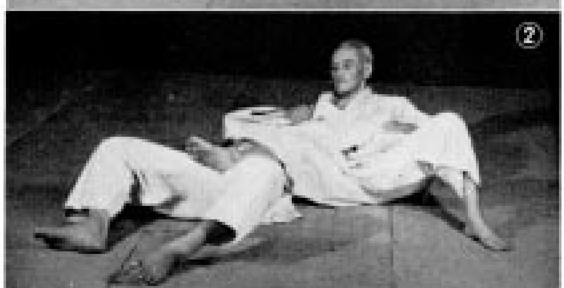
Again, sometimes he will try to raise up the upper part of body with the right elbow on the floor. Then, put his right arm between your thigh (10), and the control of the thigh will effectuate the technique.

If he thrusts his left arm into your left armpit in order to escape forcibly from your grip, let him do so on purpose: then, press the outer part of his left forearm (11), arm sprain will be effectuated.

In *Kuzushigesa* or *Hongesa*, if he pulls out the right arm or if his strength proves beyond your embracing control, you can control the arm by the action of the left hand and the right leg (12).

43. *Ushiro-kesagatame* or *Ushirogesa*









As shown in (1), touch closely your right side of waist to the opponent's left shoulder and the left nape, thrust in your right leg through his lower left shoulder and hold his left arm under your left armpit. Put your right arm on his right armpit for control as if holding him under you with the elbow on the floor. Set your trick either by gripping the belt or by putting the elbow on the floor, and try to keep your equilibrium by utilizing the management of left foot.

Against his reverse change from *Ushirogesa*, shift your body in the two-line-form right waist drop way (2). The moment you put the right leg to the inner side of his left leg, when pull and control the left arm bending backward to the right, and action on shoulder and elbow will be reversed.

If the opponent under control of *Ushiro-kesagake* rises up with one knee erect, catch his left ankle with both feet (3, 4). Here put your right knee-cap on top of his left thigh bone and pull in quickly, and his form will instantly be reversed.

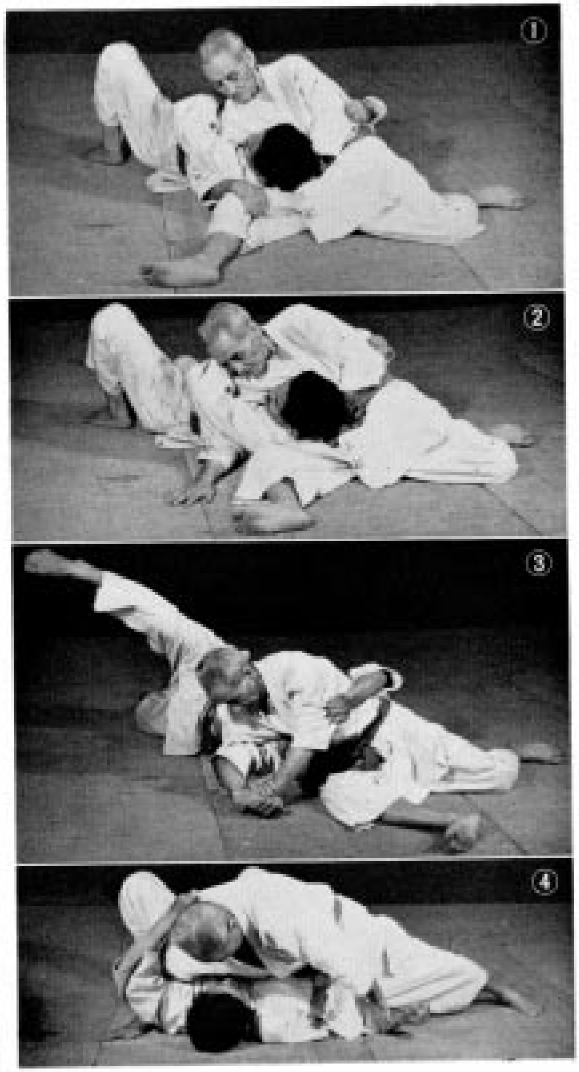
44. *Ura-kesagatame* or *Uragesa* ⇨

Uragesa technique is as follows:—As shown in (left 1), pull and wring the opponent's back lapel deep with the left hand through below the nape so as his right shoulder and the right nape touch closely your right outer waist. And control him as shown in the photo the moment you thrust your right arm through his left armpit.

Caution

There is a fear of his tumbling you to the right rear, so bring your balance to the right front on and on. Fully pulling and wringing the lapel, the right hand palm must be on the floor, manage yourself, wide or narrow, according to his movement.

Suppose he is trying hard to escape by forced-revolving, press his left wrist with your right hand unloosing (3) and set your trick in the reverse way. As a proper process of *Uragesa* you should come on after having completely controlled his right arm which is going to defend.

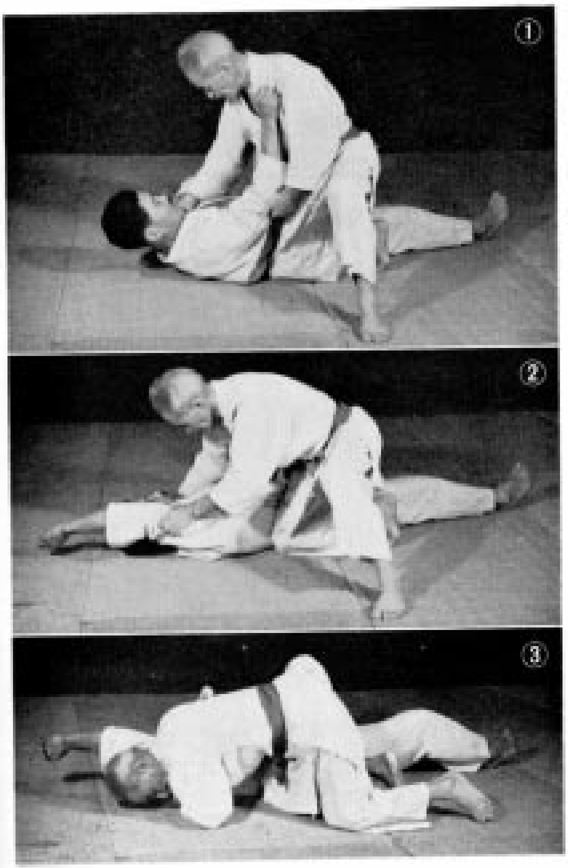


⇦ 45. *Katagatame*

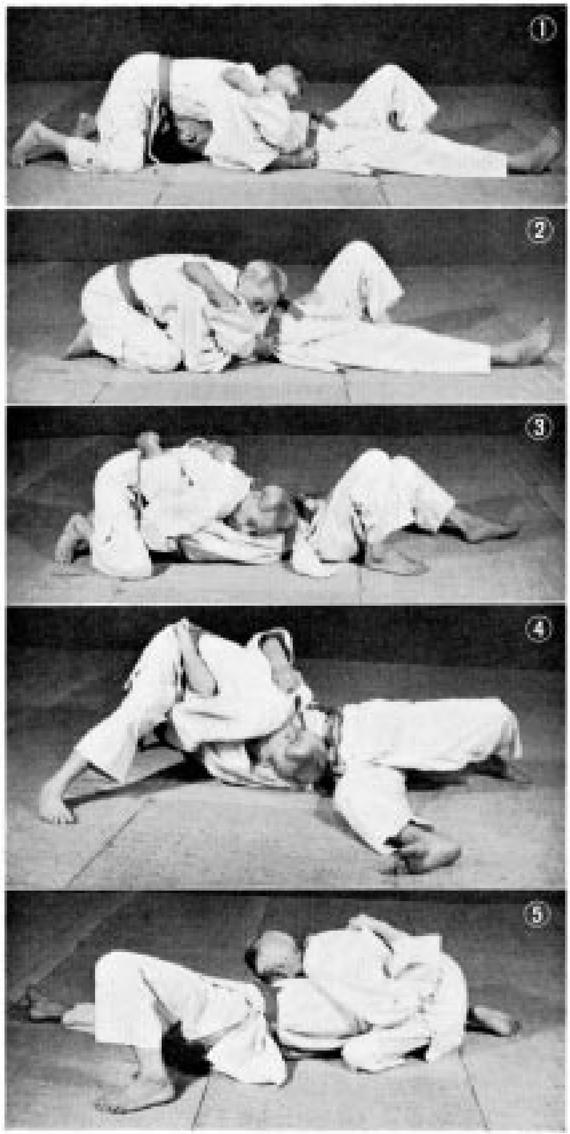
The most ordinary way to come to *Katagatame* is the same in control as the first posture of *Kesagatame* (1). Stretch the opponent's right arm to the right side of his face and control him as shown in (2). If he is quite unyielding, you are apt to be repulsed, as your right leg is in the front. So, be quick in changing posture and press him under control.

Gist

Approach his body inwardly to his right side. Thrust the right arm through under his left armpit, clench both hands tightly. Put the front end of your right shoulder on the inner side of his right forearm. Then, the trick will set by pressing his nape and right arm with your forehead lowering. If he resists, give much weight by dropping the waist.



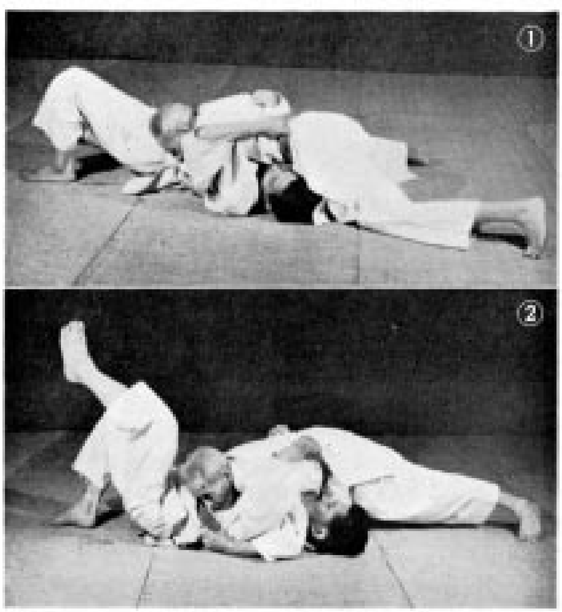
46. *Kami-shihogatame* ⇨



This pressing trick is applied in the crossed way, and according to manners a lot of forms will be made in the form of *Kami-shihogatame* or *Kuzushi-kami-shihogatame*.

So as his head is either beneath your lower abdomen or between the thigh (1, 2), take his side belt with both hands through both of his outer forearms, dropping the waist lightly on both knees on the floor. Be mindful of keeping your symmetry, posing that the kneecaps and the elbows shall touch his shoulder ends. Well, according to his movement, push forward the breast by wringing the elbows; if he twists the body to the left, bring the weight to the right, leaning your breast on his right breast through his right front shoulder for controlling him (4).

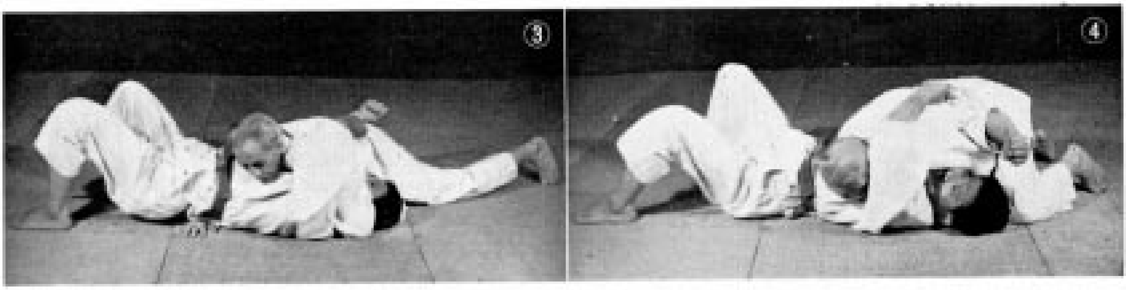
Suppose the opponent lies on the left side back. This instant, approach his right side and embrace him with your right arm thrusting his right rear armpit. Clench and control his right wrist with your left hand so as his right front arm bents. The moment you grip his front belt in the reverse way over his right front arm, when your left hand grips the belt which is shifted from right to left. Then, manage the body as *Kami-shihogata*, and his free action will be lost.



⇦ 47. *Kuzushi-kami-shihōgatame*

1. Instead of holding both sides of the opponent's belt, the left hand will hold the back lapel through the left armpit, the right hand the back lapel through the right armpit as indicated in the previous (3 above), then you will set the technique by taking his arm under your armpit and lowering the waist. If he twists the body strongly to the left side, open your right foot to the right side (4), and if to the right, open the left foot to the left side.

On doing the above (5), pull his left arm to your left armpit so as his left rear shoulder almost touches your left inner thigh; give your weight upon him by edging to his left shoulder corner, and the technique will set.



2. As shown in (1), bring your body to his right shoulder for control and hold his left side belt in the natural or reversed way with your right hand stretching through under his left shoulder. Stretch the right hand through under his right armpit, and grip his back belt or grip the part where the left fist almost touches. Stretch out both legs so as your lower abdomen touches the floor for producing a big weight. Thus concentrating strength on the breast, the technique will set.

In order to prevent him from coiling you, grip the rear trouser with the right hand, and the technique will be effective by depriving him of the free action of the waist.

Caution

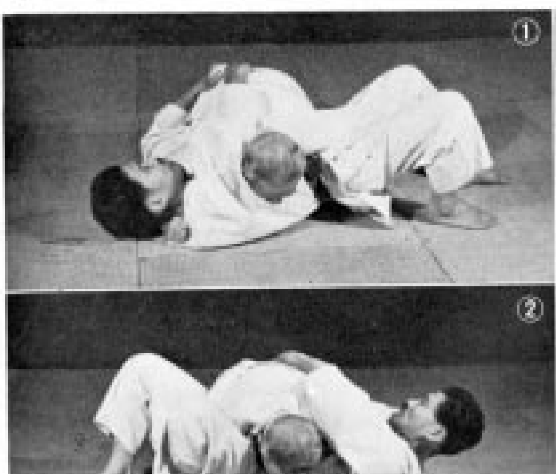
When you stretch the leg to drop the waist, be careful of not putting the kneecap with the tiptoe erecting, but do as seen in (2). Then your balance will set more firmly.

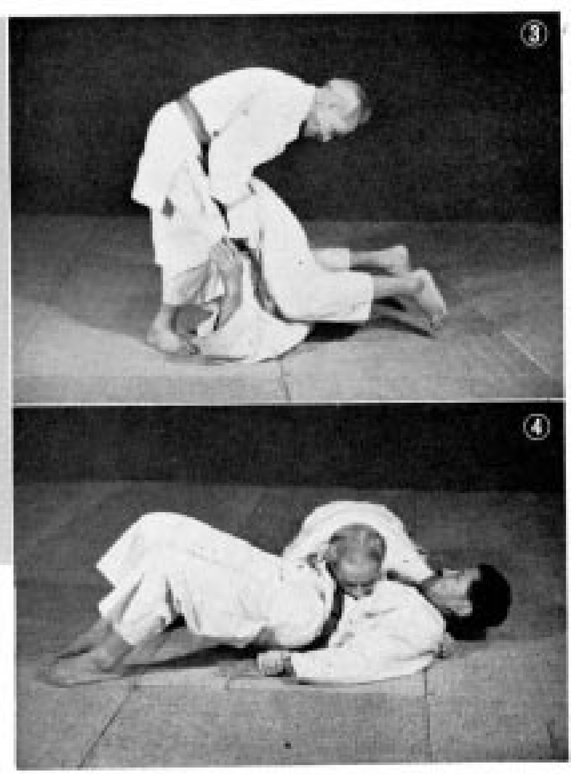
As shown in (3), put your left arm through his left nape-base in the twisting way so as his head is outside of your left rear armpit. Hold his right upper lapel in the natural or the reversed way, and thrust the right arm beneath his body through his right armpit for fastening his nape. This is another way to effecting the trick.

Further it is effective, too, to grip his right side belt with the right hand, holding deep (4) his right hand to the outside of your left rear armpit.

P. S.

Either in *Kamishihō* or *Kuzushikamishihō*, point is to adapt your movement to his effectively, and your quick action either of weakening or strengthening must cause the ill effect of his strength.





48. *Yoko-shihōgatame*

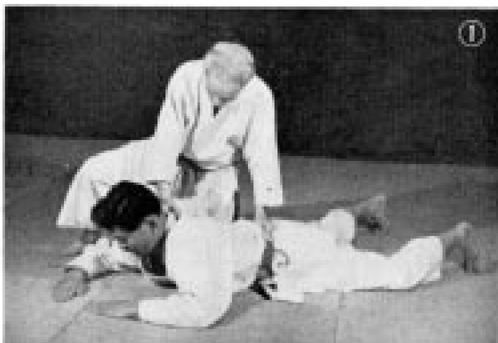
1. This is a technique to force down the opponent in a cross way with you (1). You lie just on his left side, and thrust your right arm to his left lower nape so as your right

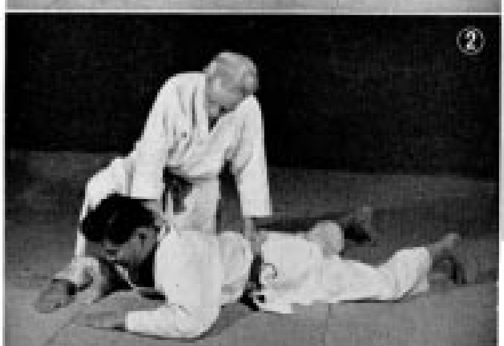
lower armpit almost holds down his left front shoulder. Grip his right upper lapel, and grip his right side belt or pants. Your left knee-cap must move according to his movement as if controlling his left waist. Your right knee-cap must be thrusted beneath his left armpit, and tighten up both hands, set the waist firmly, and force him down, pressing him with the breast. If he thrusts his left hand beneath your lower abdomen, stop it by moving your right leg to the rear and dropping the waist.

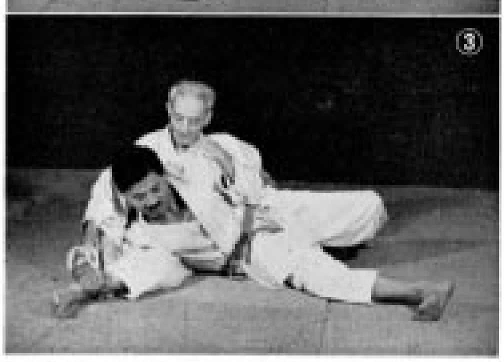
2. Different forms. When attacking his side part, often he bends and erect the knee. In such a case, put the inner side of your right arm to his left ankle (*2*), and pull and tighten up your grip of his left rear belt, and he will be deprived of the knee bent and erected, and naturally his entire free action will be lost.

Tighten up from *Yoko-shihogatame* to *Kuzushi-kamishihōgatame* and to *Kuzushikesagatame*, and catch and pull his ankle (the ankle must be twisted reverse): acknowledge various forms will be presented.

As shown in (*3*), hold both sides of his back belt with the hands through the outside of his thigh, pull and turn him over: push your left foot to the outside of his right arm; the moment you grip his left wrist or the armhole, when move your body to the left. Lower the body so as to hold his right arm with your left popliteal. Catch his left side lapel with your left hand thrusted under his lower nape. Thus (4) your tightening will bring about a good effect.











49. *Uragatame*

A trick to attack the opponent who lies on the face for defense. Approach him (1, 2), thrust your right leg through the inside of his right arm (3); your left arm is thrusted through his left rear armpit, and must hold in his left arm. Synchronizing with the right hand strength, the moment you turn over both of you and him on the back, when (4) you lie on the face, pulling and controlling him as if turning him over ever so long. Then deprive (5) him of his free movement, forming him like a man standing on the head.



50. *Tate-shihōgatame*

There are several forms: to grip both sides of his rear lapel; to embrace in the nape with both hands; to hold him down by *Hongesa* form, *Kuzushi-kesagata*, or *Katagatame*. But they have their own points, strong and weak, though convenient in changing tricks or techniques. Anyhow, the opponent's both hands or one of them is free, so your trick is easily defended. Here, some effective forms are explained.

Gist

One is to force him down by felling him on the back, holding him lying on the back between the thigh.



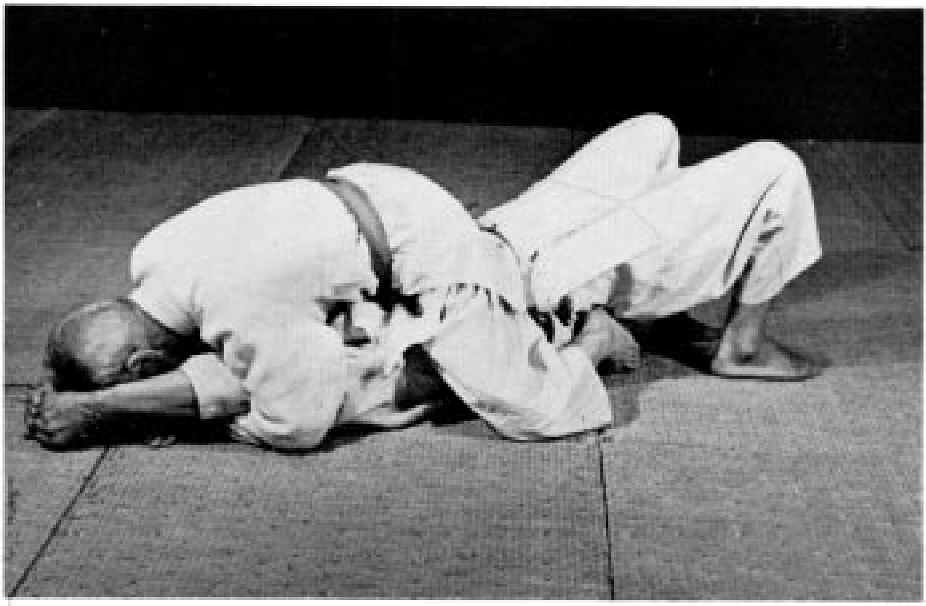




Tate-shihō-gatame (Continued)

The moment such a form (Gist) is made, when thrust both of your hands into both of his armpits so as his arms stretched out, right and left, above the head. Your head puts down lightly, pressing his head. Then, your technique will set by folding both of your hands as if wringing them over his head.





51. *Kuzushi-tateshihōgatame*

1. Catch his right rear belt by thrusting your right hand over his right shoulder. Your body leans forward slightly (previous 3), controlling the right arm, and hold the trunk of his body tightly between your thigh. While doing this, your left hand gives helping strength.

2. Another way: Instead of holding the belt, thrust your right arm through his right lower shoulder in the reverse twisting way so as his head comes outside and under your right armpit. Then grip your right side belt for holding down the nape.

Remarks

As shown in (4), hook his right ankle with your left ankle, depriving him of his free movement by opening the body sideways, and you will be reverse to the knee joint. When you hold down a short opponent, his freedom will be lost by opening his legs with your legs (5).

Caution

When holding him down with *Tate-shihō-gatame*, be careful of not being impolite by pressing his face too much to your abdomen.



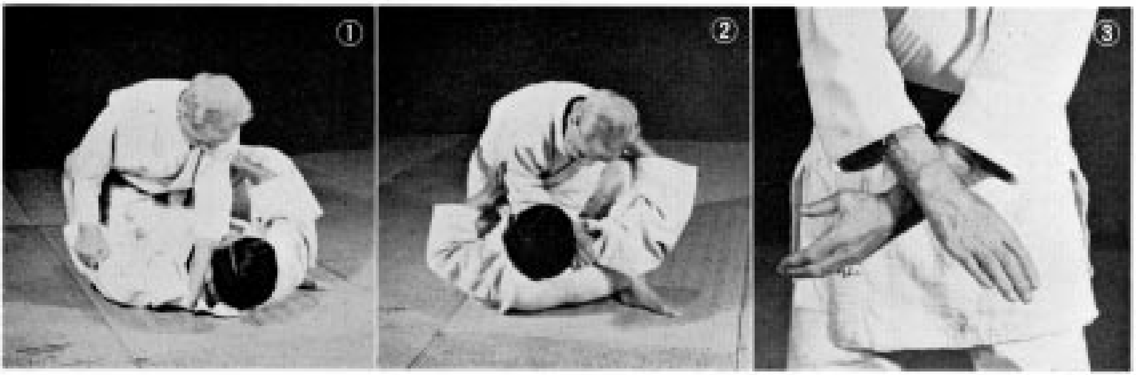
SHIME (Wringing)

There are two sorts of wringing: one is throat wringing and another body trunk wringing. To bring a player to a suspended animation it is proper to wring with hands, yet sometimes wringing with hands and legs will prove effective. Either in a standing or in a lying trick, except wringing on the side it is rational to wring the front or the back. Anyhow, the purpose is to make a form in which he is unable to make change, to make his attacking strength impossible, or to disable him to escape away by holding him down by wringing him with the legs. Trunk wringing is to hold down the trunk of body so strongly as he is unable to bear pain.



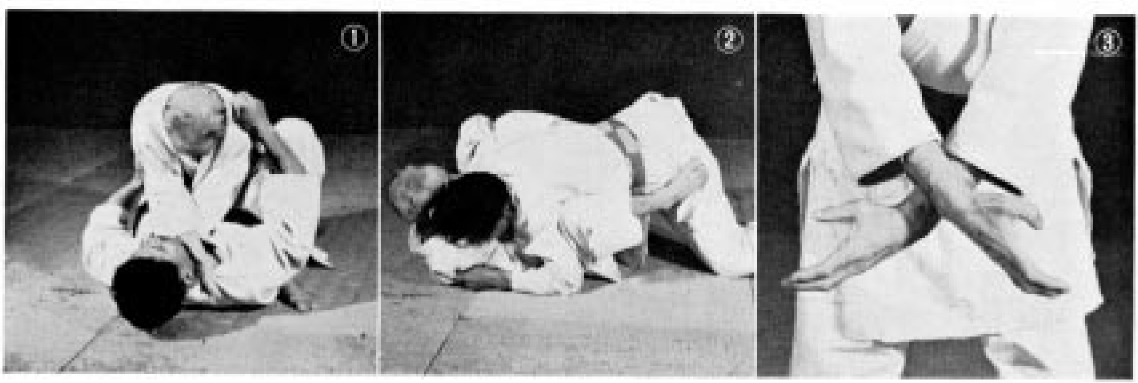
52. *Juji-shime*
(Cross wringing)

Cross wringing consists of one hand cross, inverse cross, ordinary cross, and reverse-side cross. The explanation begins with players falling upon each other.



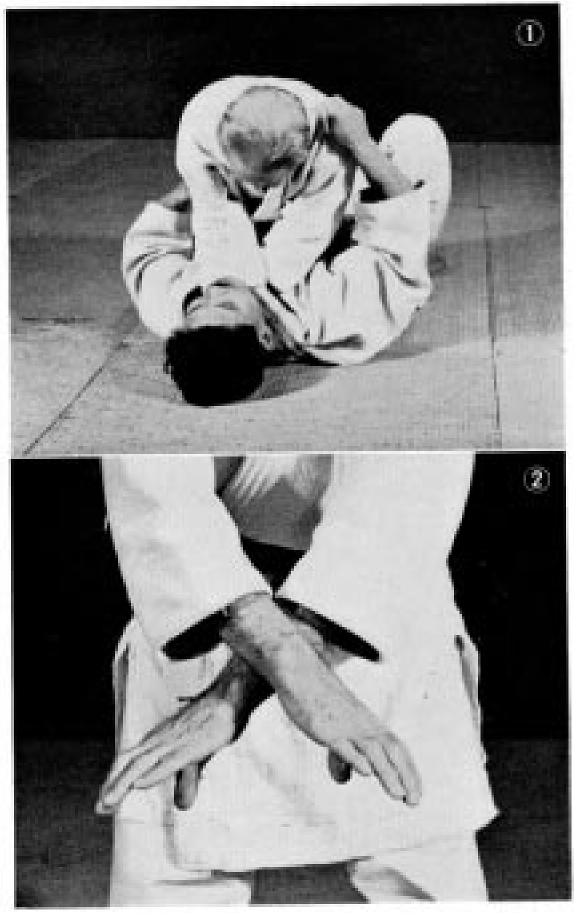
Katate-jujishime
(One hand cross wringing)

Holding down the opponent between the knees or with one knee knelt, take his left back lapel along the base of his left nape inversely, and take his right back lapel with the right hand so as it is crossed with the left, and wring up the nape: at this instant, wring it more tightly, your body leaning on his. By so doing his breath will stop as the carotid artery is pressed as if a substance were cut by the scissors.



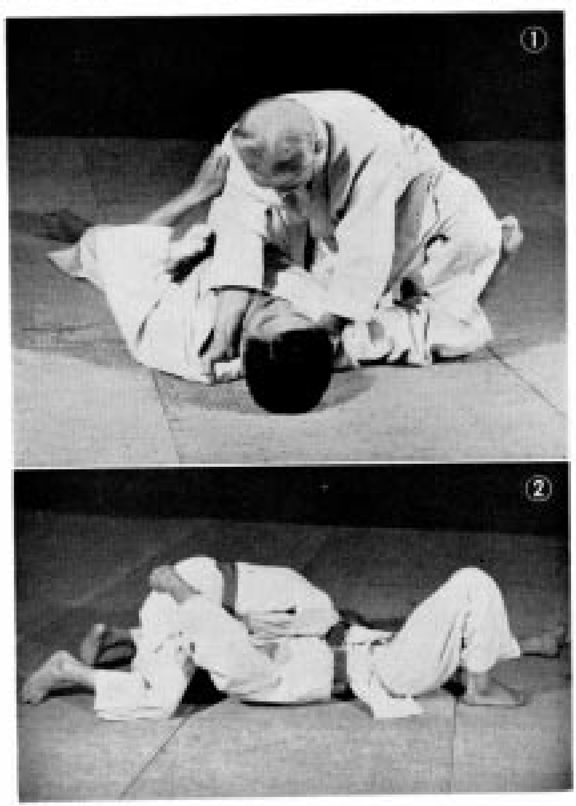
Gyaku-jujishime
(Inverse cross wringing)

What is different from one hand cross wringing is to catch the lapel with both hands inversely. Inverse hand holding will cause you to lean too much, and there will be a fear of your being thrown down to the side. In such a plight the moment you turn over, when hold his trunk between the thigh (folding the feet tightly over his body). Then your wringing will be fine, bringing his face to touch your breast.



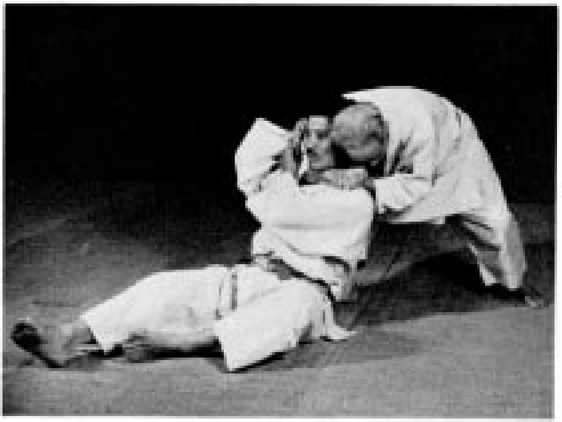
Nami-jujishime
(Ordinary cross wringing)

Reverse to gripping the lapel in inverse cross wringing, both hands take the lapel in the proper way with the thumbs inside and the four fingers outside. And wring up the throat like one-hand cross wringing.



Ura-jujishime
(Reverse side cross wringing)

Suppose you touch his right side. Grip his right back lapel with your left in the natural way, with the right take his left back lapel inversely so as the form is *Kami-shihō-kei*. Manage your body to the left turning (2), bringing both breasts together. Then, wring up the throat with both hands naturally crossed.



53. *Hadakajime*
(Nude wringing)

Gist

This is to wring up the opponent's throat without touching the clothes. Either in the standing or in the lying trick, this is to bring the opponent to the state of suspended animation by wringing the throat, making him incline backward and breaking his balance in the most natural way.





The first manner

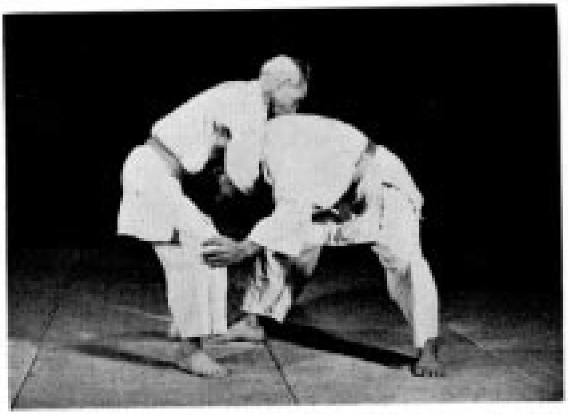
Both in the standing and lying tricks the chance to apply this trick is when you go round behind him. Suppose you are in an actual fighting, and the opponent comes on attacking your pit of stomach with the right fist (forming right side posture). Then dodge it to the right, withdrawing the right foot one step or advancing the left foot: this instant, thrust your right arm to his throat. Folding it with the left arm over his left shoulder, hold his nape on your right shoulder: approach your right foot to the rear between his thigh, and make him bend backward (with proper management of the left foot). Here, your trick will prove splendid by strangling him with your body drawing to the rear slightly. So with the lying trick. For instance, when you go round behind him, suppose you try to press the throat recklessly without breaking him to the rear. If his waist well sets, changed action will be easy, and resisting strength stronger. And he will forcibly try to turn you over by pulling and embracing your nape over your head with both hands or holding your sleeves to wring. Then, in order to avert such, thrust your right arm to his throat over his right shoulder from his back and fold it with the left arm. Then, break him to the rear and wring the throat with a posture of the left knee knelt so as his nape touches the upper part of your right shoulder.



The second manner

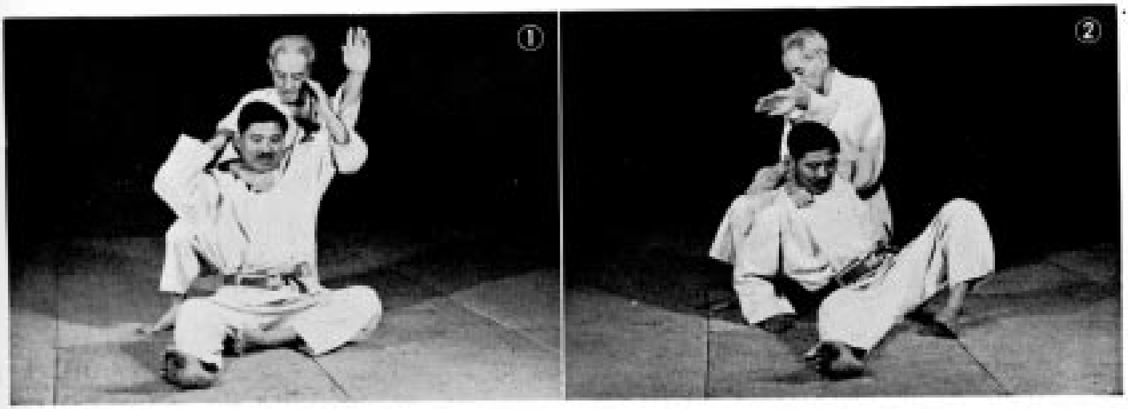
In the 1st case, you bend the left knee and the right knee projecting; you thrust the right

hand to his throat. The moment this right palm is put on your left forearm at his left shoulder end, when bend and thrust your left hand to his nape with the palm facing the front. Then, your trick will win a victory by breaking balance to the rear and pressing him with the right shoulder.



Mae-hadakajime
(Front nude wringing)

When he tries to apply you *Kataguruma* (shoulder wheeling), carry his nape under your armpit. The moment this is done, when press the throat, your body bending backward or holding him tightly between the knees. This way of trick is, however, apt to be followed with a fear of inversing the nape, and will make room for his easy escape. If there is a chance fitted for applying this manner, that is to pull his head to your abdomen instead of holding the nape under the armpit. Then wring the throat as mentioned before, and his breath will stop at once.



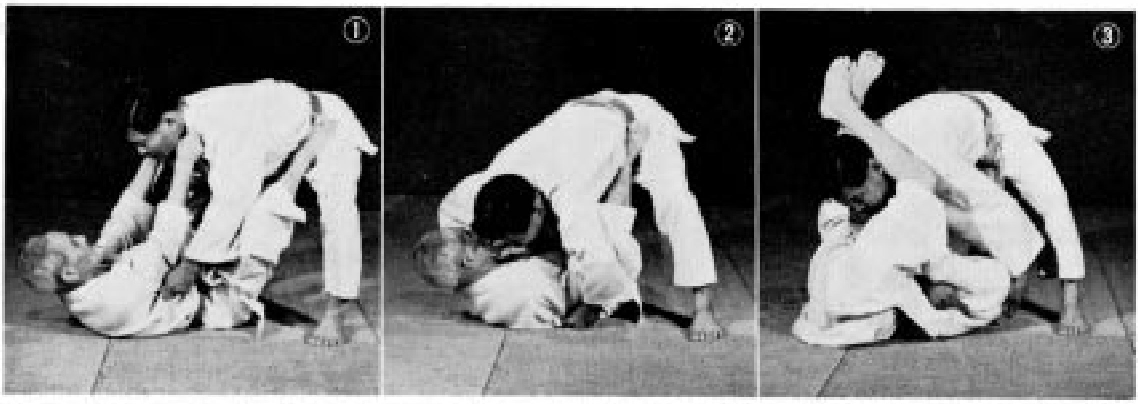
54. *Katahajime*

As shown (1), kneel down behind the opponent sitting with your right knee erecting. Thrust your right hand to his throat over his right shoulder and grasp the left side rear lapel. Thrust your left hand to the rear lapel through the lower armpit and over the left arm. Here, that the left hand is upon the right is more effective. And move your body (2) to the right slightly (reverse to the former form), erect the left knee and the right projecting. Then, by pulling and wringing the right arm your technique will set splendidly.

P. S.

In the above case, due wringing will be possible even without changing the posture of your legs, right and left, but by changing them as indicated your movement will be more rational and be of more strength.

Most chances to use this technique are when you can hold him down at his back either in the standing or the lying posture.

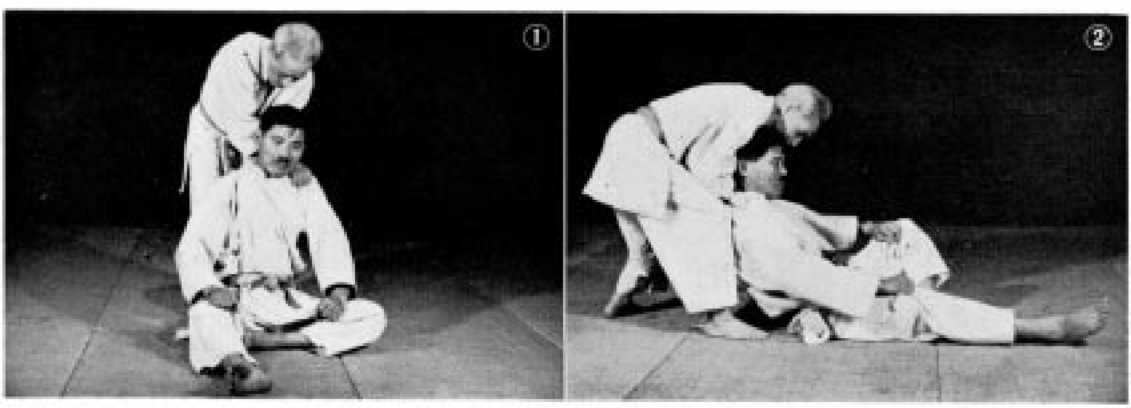


55. *Ryotejime*
(Both hand wringing)

As (1, 2), grasp his left rear lapel shallow with your right hand and his right rear lapel shallow with the left. Then pull and wring so as the little fingers of your fists are side by side, and he is forced to lean down and his strength will be lost. And he will be in the state of suspended animation by natural press of carotid artery.

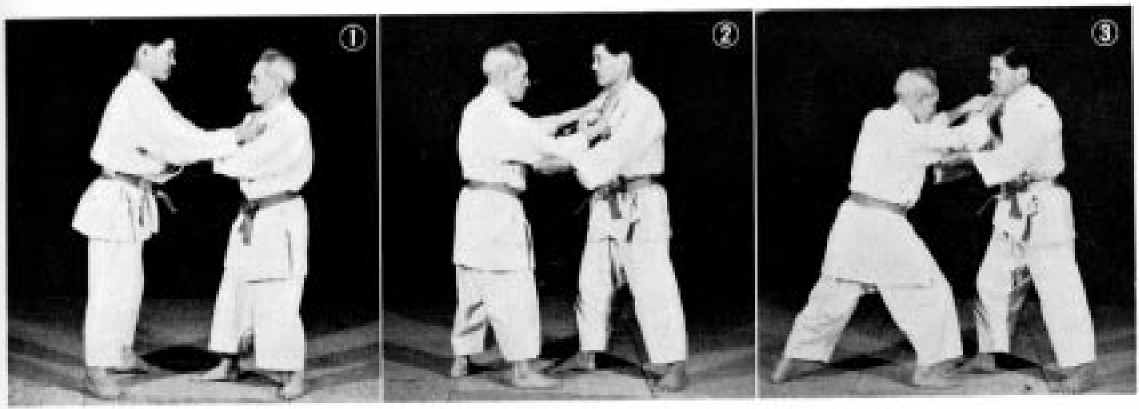
Another manner

As (3), the moment both hands grip both sides of his side lapel, when turn over on the back so as your head is between his thigh. Pulling him so as he is on all fours, twine him with your legs. Then grip the throat with one hand and pull the lapel strongly with the other.



56. *Sodeguruma*
(Sleeve Wheel ng)

As (1), grasp his left side lapel with your left hand in the natural or the inverse way through his right side corner when you are behind him sitting. Grip his left shoulder with your right hand from behind. Break his balance down to the rear by leaning and withdrawing your body a little or projecting one or both knees. Then, pull him with both hands so as the back of his head almost touches your breast, and the trick will easily set. If the opponent is persistent, pull him down to the rear, and effectuate wringing by holding him down between your thigh.



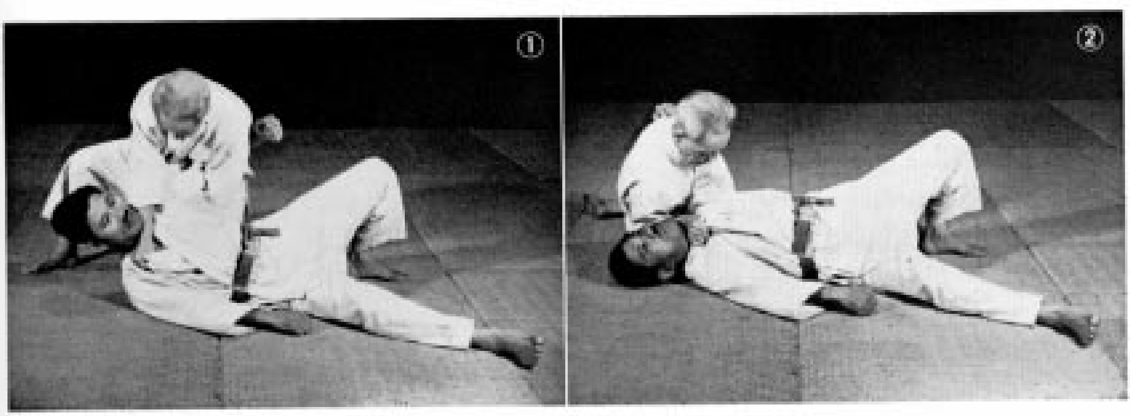
57. *Tsukkomijime*
(Thrust wringing)

Suppose you grasp both sides of his lapel deep with the right hand in the natural way (making the strength on the thumbs light). Pull and wring the right side of lapel with the right. Gripping the throat deeper and deeper, you will set the technique (1, 2).

Another manner

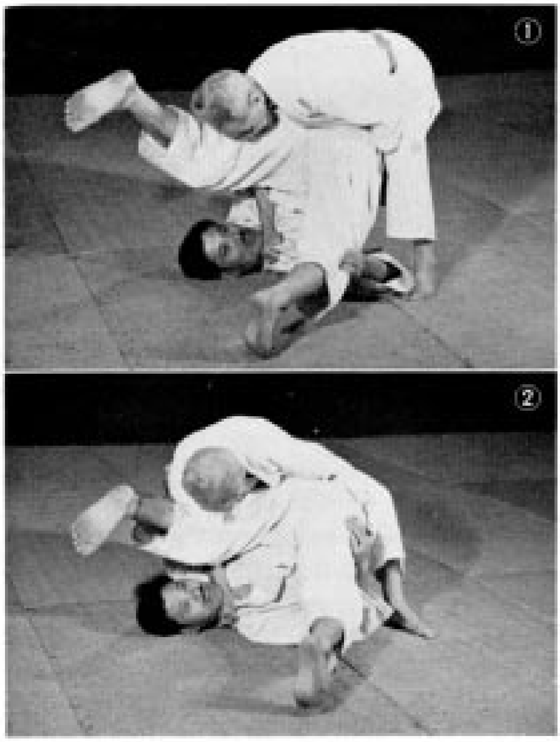
Grasp the right side lapel deep with the left hand, and pull and wring the left side lapel with the right hand in the natural way (with the little finger down and the thumb up) (3). Thrust the hand along the right nape so as the side lapel presses the throat, and, at the same time, pull and wring the right lapel with the left hand then crossing above the fist.

This technique proves quite effective when the opponent is pressed against the wall. Generally speaking, in the standing trick you will be thrown down unless you control the posture well, so, it is important to deprive him of his center and to set your waist.



58. *Katatejime*
(One-hand wringing)

Suppose you edge to the left side of the opponent lying on the back with the left knee erecting (1). Then, thrust your left hand under his left armpit so as his left arm is between your left armpit, and grasp his left rear lapel in the inverse way. The moment you grip his right side lapel deep (in the front) with your right hand in the natural way, when turn your body to the left (the right thigh is below his left arm) (2). And wring up the throat with the right hand (the right elbow touching the floor) by utilizing the turning movement and the weight.

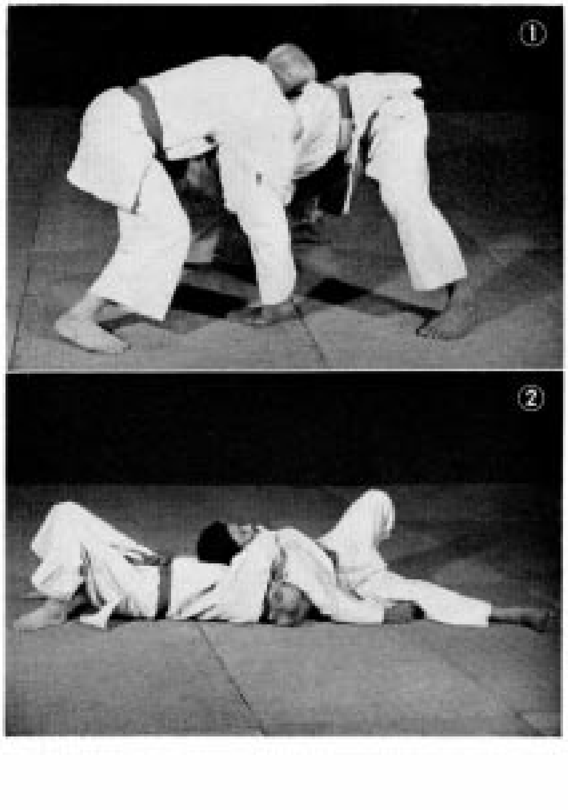


Different form of *Katatejime*

Grasp both side-belt outside of his thigh in the natural way, and control him in the inverse way. Change the right hand to the right side lapel deep, and wring the throat, breaking the balance to the front by projecting the right knee.

59. *Tawarajime*
(Straw-bag wringing)

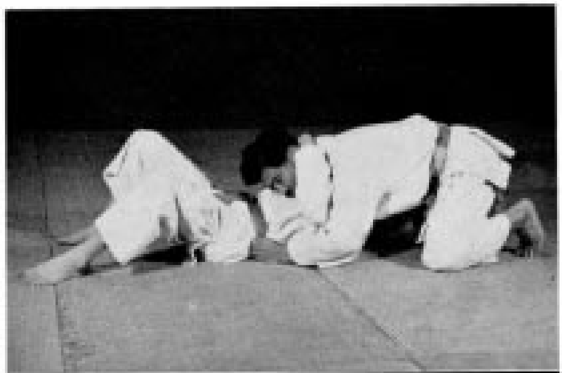
When the opponent is on all fours, thrust the left hand to his throat from the front (1) and grasp the left side lapel deep in the inverted way. Thrust the right hand under his left armpit and tightly grip the right side lapel in the inverted way. Then, your wringing will set by pulling with both hands and pressing his rear nape with your abdomen. If he is persistent, turn-over-and-round with him, and you will win a victory like (2).

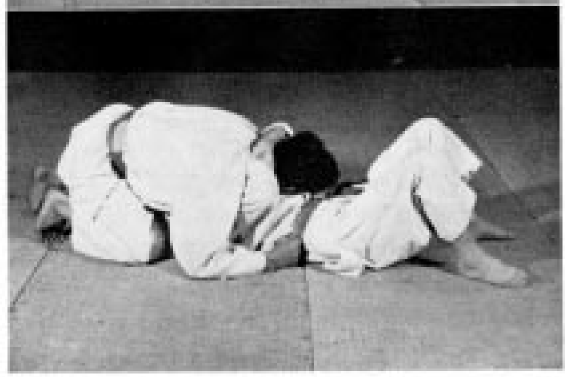


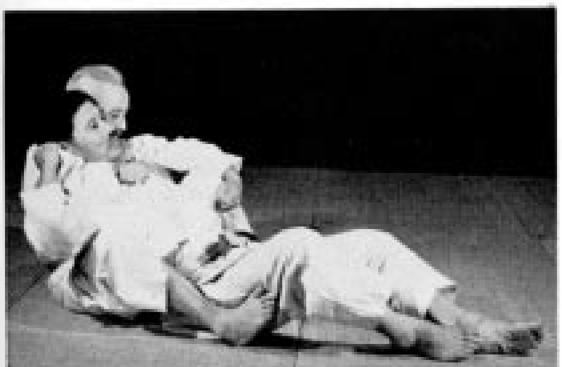
60. *Hasamijime*

(Jamming-in wringing)

The moment the opponent tries to set his trick by *Kamishihō*, when grip his left side lapel in the inverted way with your right hand. Embrace his nape in the coil-up way with your left hand (1). Then, you can wring him out by the jam-in gripping, twisting your body to the right, knitting your right forearm with the left. Another effective manner is to grasp your own left armhole (with four fingers within): catch the right armhole over his nape with the left in the inverted way and is to wring the nape in the jam-in way (2).











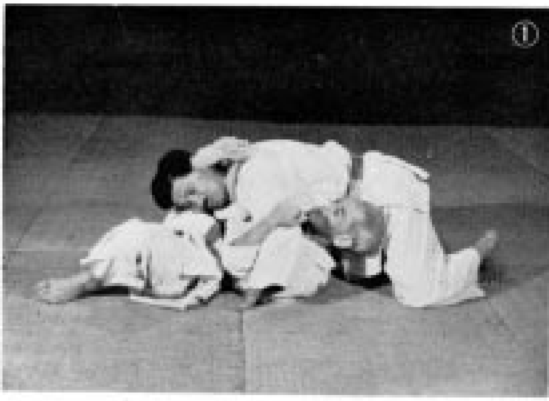
61. *Okurierijime*

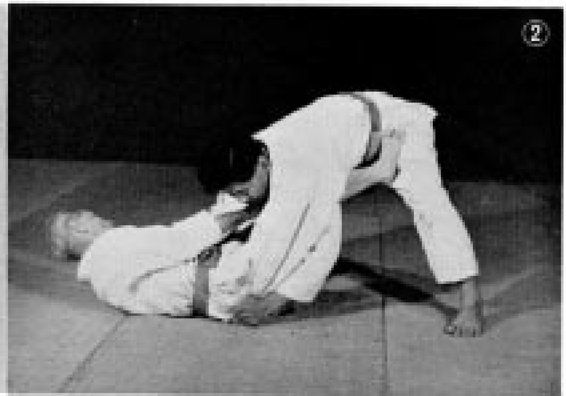
(Lapel-sending wringing)

This is a sort of wringing tricks applied behind the opponent, and all the same in trick with *Hadakajime* when applied while standing.

In the lying trick:

Like the above photo, grip and control the throat with the right hand grasping the opponent's left side lapel deep. Grasp the right side lapel under his left rear armpit with the left hand. Thus, the ordinary way is to hold his body between your thigh, and is to wring him, controlling him with your body lying half on the back. In the above case, coil and control his right arm from the outside (the middle photo) with your right leg, and your technique will be more effective. And in the same form, if changed to *Kataha* wringing, the technique will be quite effective. Wringing is also effective when you move on and control him when he lies on the face. Another effective way: thrust the left hand to the throat from the rear when he is on all fours, embrace his trunk with the right hand. Bring your right side waist to his left front shoulder, and wring the throat with the





left hand, pressing him under your weight (lower photo on the previous page).

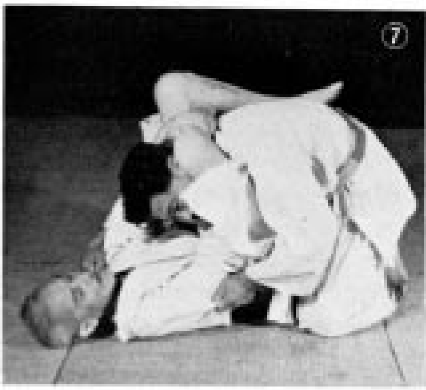
Allowing him to hold you down by the *Kami-shihōgatame*, put your right forearm to his throat, coil his rear nape with the right leg. Jam-in the nape by forcing down the ankle with the right hand from the upper side, and your wringing will be quite effective.

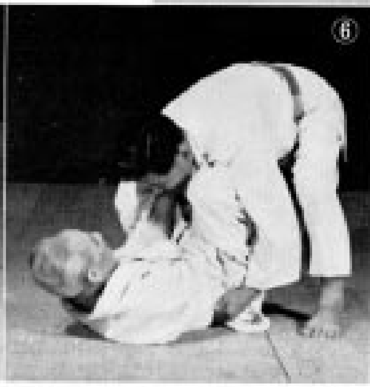
Again, when he attacks you from the outside of your thigh (2), grasp his left side lapel with your right hand (with four fingers within and the thumb outside). When he tries to attack you with the head bowing down (3), put your right hand to the rear part of his nape. Then your technique will be effective by putting together the strength coming from the body bending backward and that coming from pressing the inner thigh.

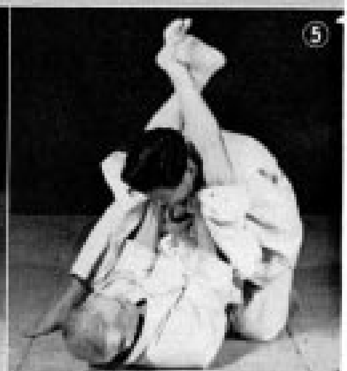
As shown in the right Figure 4, pull him between your thigh. Grasp his left side lapel in the inverted way for controlling the throat. Put your right shin (bending the knee) to the base of his left nape. Stretch out the right arm over his nape (crossing the left) to the right nape. Then, your technique will set by wringing and pulling.









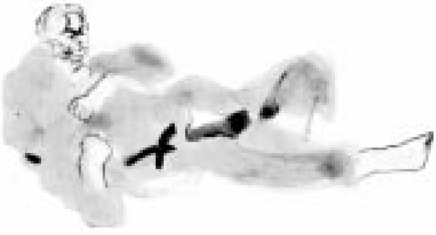


Either in the free or the lying trick, if the opponent tries to grasp your rear belt for defense through your thigh when you lie on the back or tries to turn you over, grasp his right lapel with the left and the left lapel with the right in the natural way and wring it. At the same time, give strength with the folded legs over the hands (Fig. 5 on facing page) and wring him up, and easily he will be outplayed. This is, however, apt to be improper, so, much care is needed.



In such a form as (6), grasp and pull his right side lapel with the right hand in the inverted way. Jam-in him aslant from the shoulder by stretching the right leg over his left shoulder or the left leg to his right rear armpit: it will be most effective if the right foot instep crosses the left popliteal. The technique will be quite effective by pressing the nape, putting the left palm on your right kneecap (7).

When he attacks you, lying on the back for controlling the thigh, stretch out your right front shin to his throat straight and control the upper part of his body by the left leg. Then, pull and embrace down his nape with both hands at a stroke, and he will be defeated. But to do so is apt to be improper.

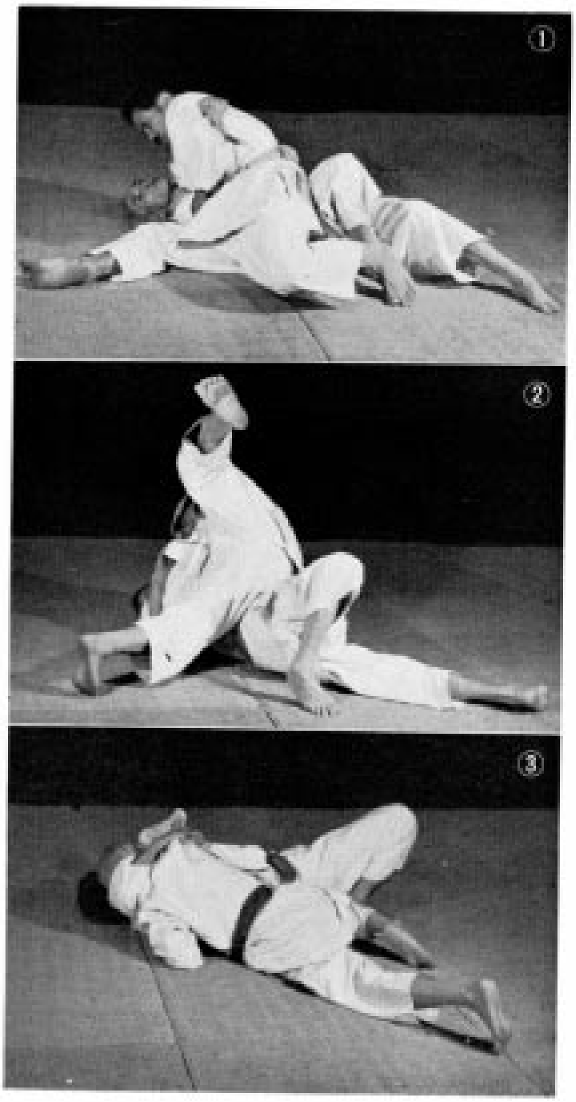


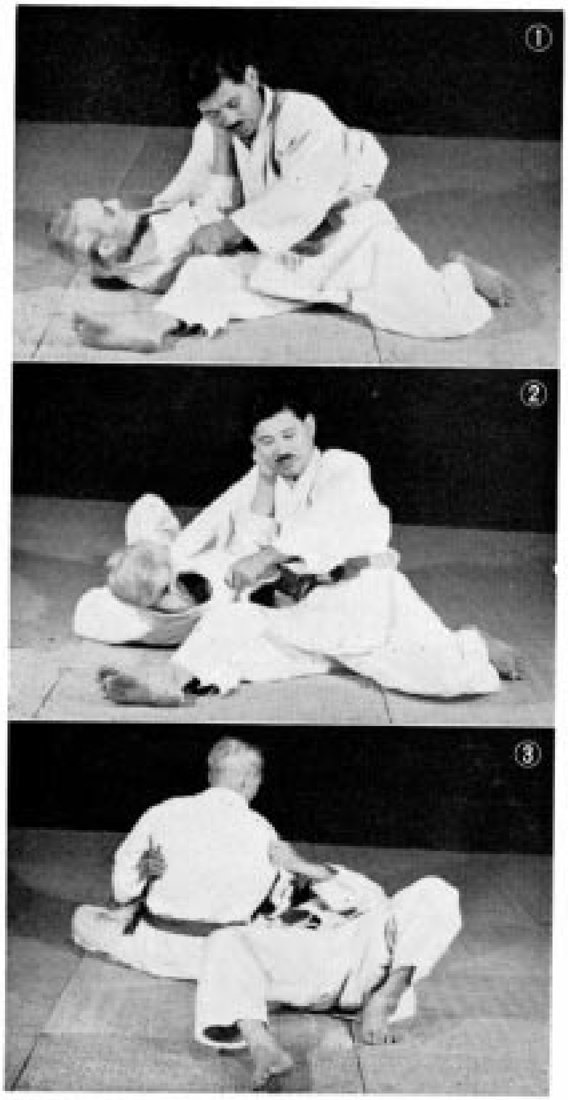


62. Various reactions to *Katame-waza*

a. ***Hongesa-no-Kaeshi*** (Reaction against *Hongesa*) ⇨

Try to approach the opponent persistently with your knees turning round and left half-body raising, and grasp his left belt with your left hand. While doing this, control his right arm with the nape (right 1). This insta..t, raise up the waist with the bent right leg as base, and you will turn him over your left shoulder, depriving him of his balance.





⇦ **b.** ***Kuzushigesa-no-Kaeshi***

Pull out your right arm which was held down even a little by pushing away the opponent's left front shoulder with your left hand. The moment you push away his right front armpit with the strength on the left fist, when draw the waist to the right (2, 3): thrust your right armpit to his right waist quickly or the bent knee deep under his right armpit. Then, put the left leg on the left throat, making the trick inverted.

When you could have pulled out the right arm in *Hongesa* and *Kuzushigesa*, put its front arm to his right nape base and dodge the waist to the left side. At the same time, push and break him to the rear (left 3) and rise up again.



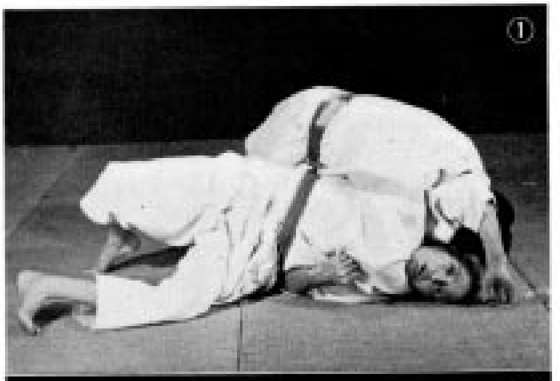




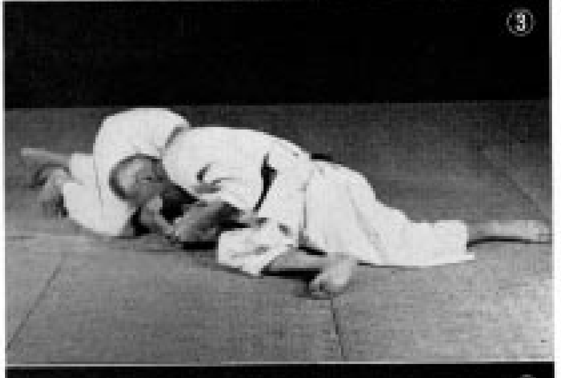
c. *Katagatame-Nigekata* (How to escape *Katagatame*)

Here we explain how to escape *Katagatame* and how an inverted form is made against change while running away.

1. When attacked by *Katagatame*, push the opponent's nape base with the right arm strengthened. And at the same time draw back the waist to the right and push your right kneecap to his right waist quickly for defense (left 2, 3). This is another effective way.

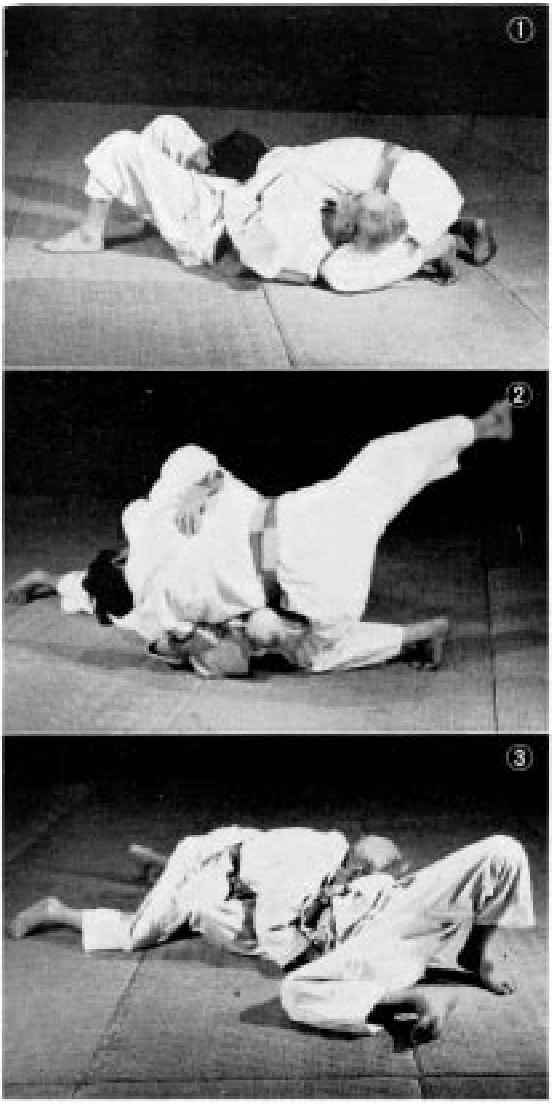


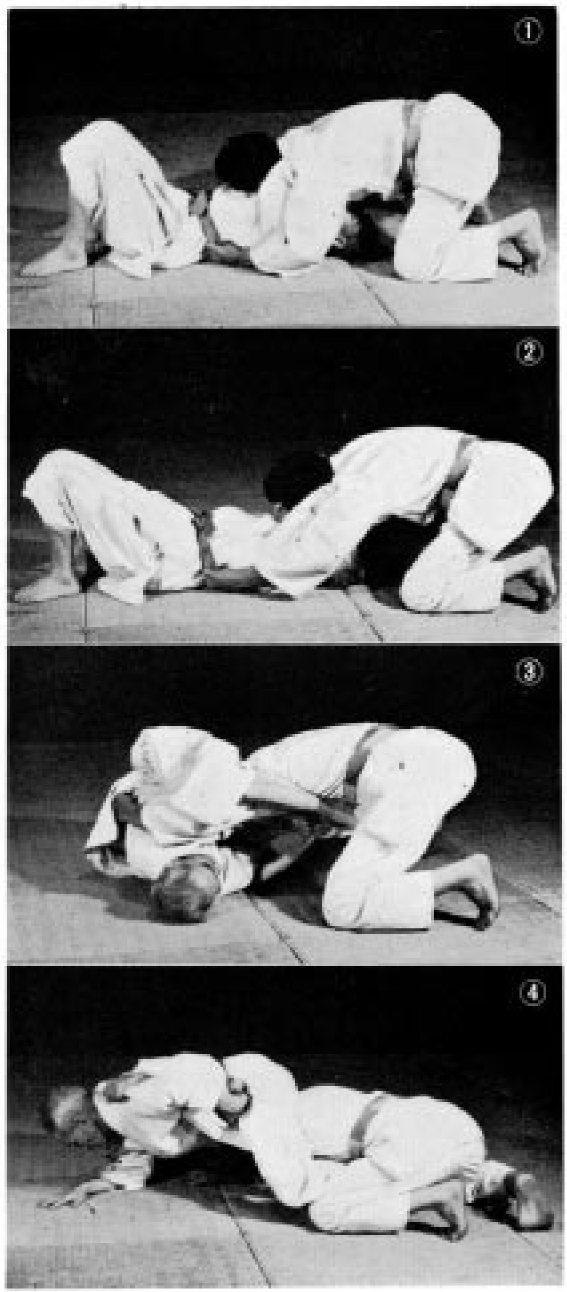






2. Or, pull your right armpit from his forearm. Turning round (right 1, 2) with the left shoulder as pivot, pull out your head to the outside of his rear armpit through the lower part of his front armpit. Then, you will act in the inverted way the moment you hold his right arm firmly with both of your hands.



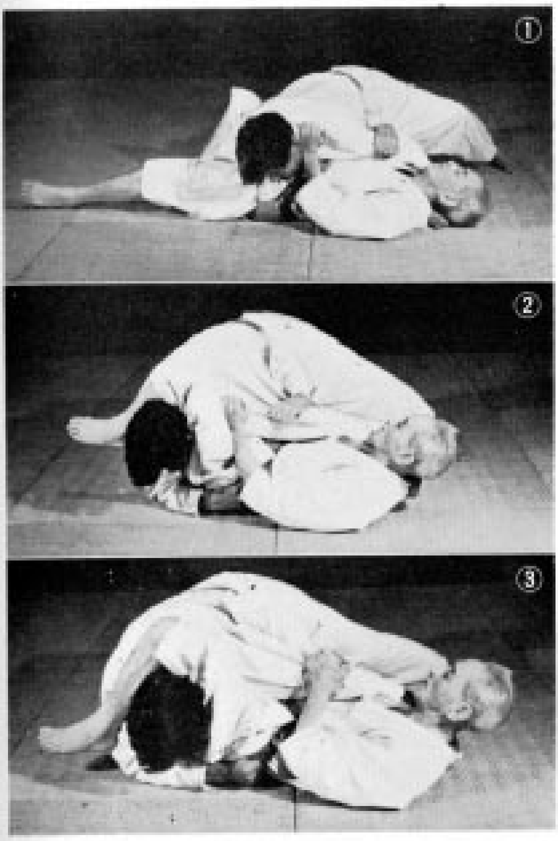


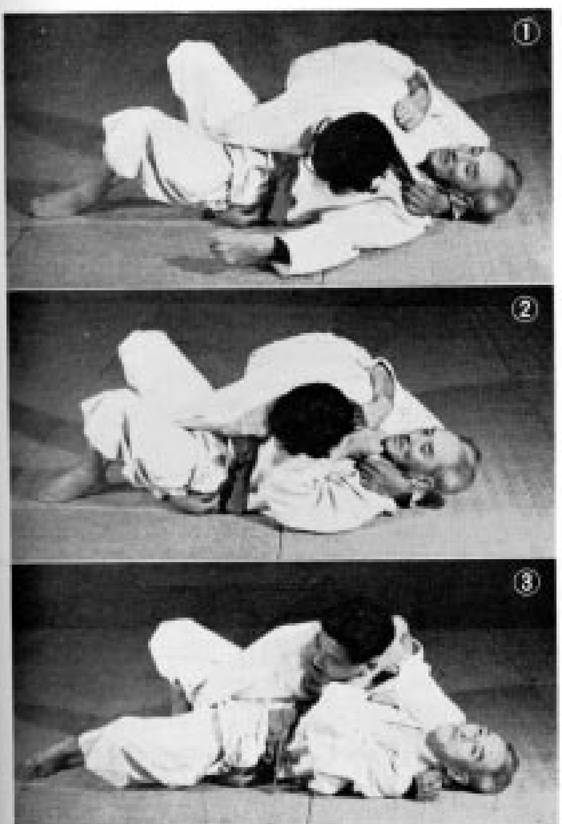
d. How to defend '*Kami-shihogatame*'

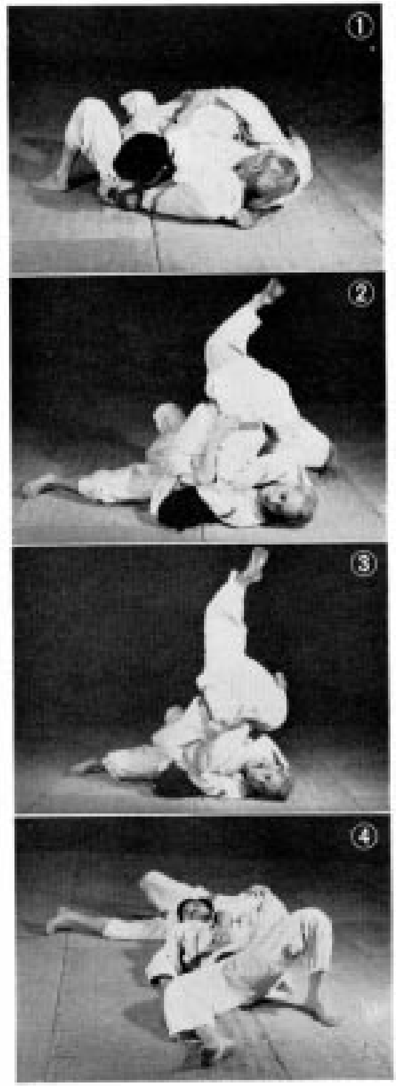
By a hair's breadth push both of your hands on the opponent's breast in the crossing way, and thrust your bent knees into the lower part of his front shoulder. Then, pull out the nape either to the right outside or the left.

1. The moment a form is about to set, pull out the head above his left thigh by moving the waist to the right in an effective or resisting way. Then as shown in (left 2), raise up the waist and strengthen the nape, projecting the bent right leg for controlling the thigh. And set your technique inversely by turning him over crosswise (3).

2. Make the touch with the opponent shallower by pushing his lower abdomen with both hands (right **2**) so as his head is on the side, right or left. Cling up to him from the opposite corner of shoulder (3) little by little, and hold the arm inversely, which is jammed naturally under the armpit by revolving your body (4).







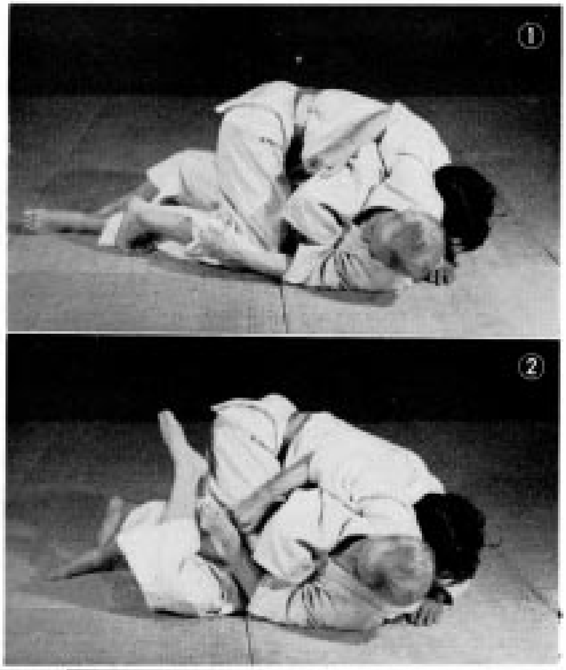
e. Returning reaction and inverse action of '*Yoko-shihōgatame*'

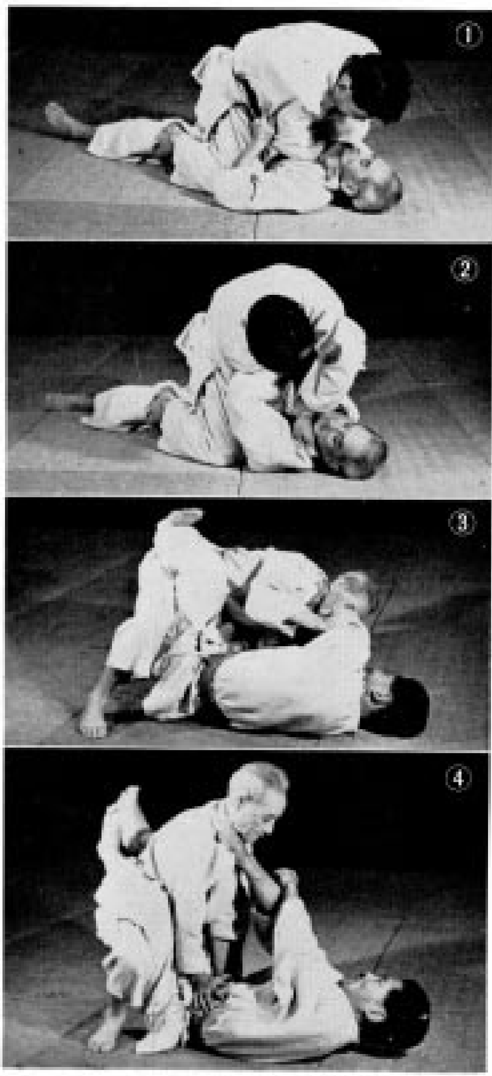
1. As shown in (right 1), turning sideways, grip the opponent's back belt with the left hand and the front belt with the right hand in the natural way; pulling him to your left armpit corner, turn him over (3, 4) your head by raising up the waist as indicated in (2).

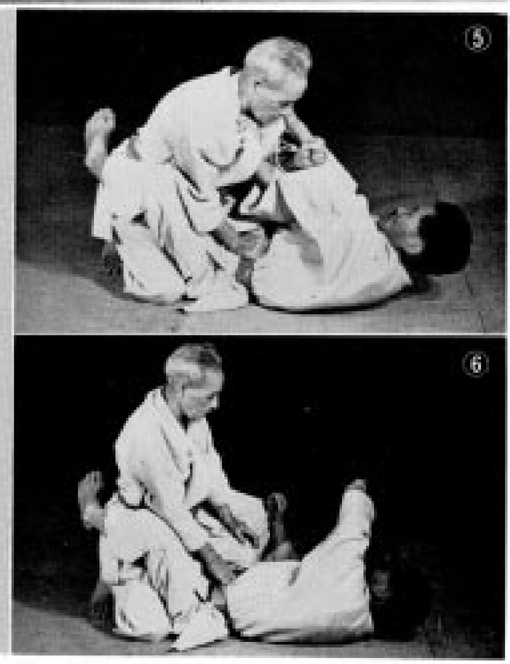
2. Put your left palm on the base of his left nape and raise up the body by twisting the body to the left. At this instant, put your left leg on his left shoulder (left upper 1, 2) and push the left side of his waist; contract the right leg so as his breast is pressed. By pressing the left arm on the shoulder with both hands your inverse trick will be fine (3).

3.[1] Some experienced player says that instead of grasping your left upper lapel he had better take his own left lapel. In such a case, grasp the lapel near where he grasps with both hands. And your trick will prove quite easy as you pull out the nape with strength (left lower 1, 2, 3 on previous page).

As a manner to defend *Tateshihō*, make unguardedness by dodging your body half to the left, and grasp his outer right armhole (right 1) with the right hand and his right side belt with the left, thus defending his attack. Or by jamming his leg between your thigh, too, you can escape it (*2*).







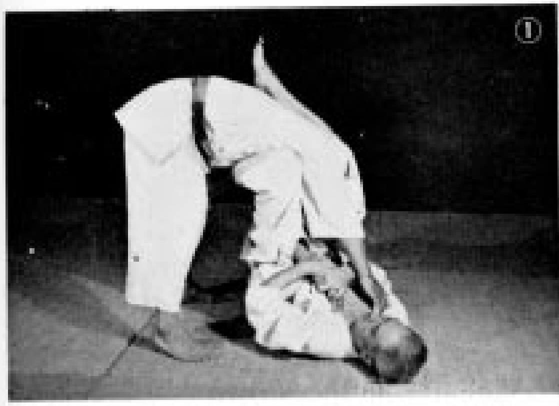
f. How to escape '*Jūjijime*'

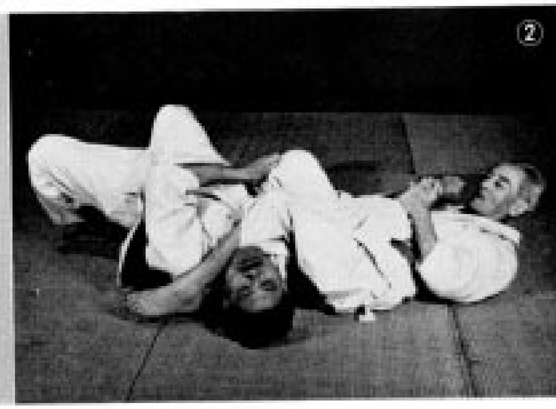
For instance, the opponent tries to apply you *Jūjijime* (cross wringing), jamming you in the knees knelt (with the right hand up and the left down) (left 1). Then, push and maintain the inside of his right elbow joint with the left: put the right hand on the outside of his left elbow joint: raise up the waist by erecting the right knelt knee: throw him down to your left shoulder corner at a stroke. Change your posture to that with one knee

projecting, and pull him down by putting both hands on his abdomen (3, 4).

If he would not quit his both-hand grasp persistently, lower down your waist, put the left leg bent to his lower abdomen; the left arm is thrusted in the arms crossed. When synchronized with the right hand strength, you can easily shake off and escape.

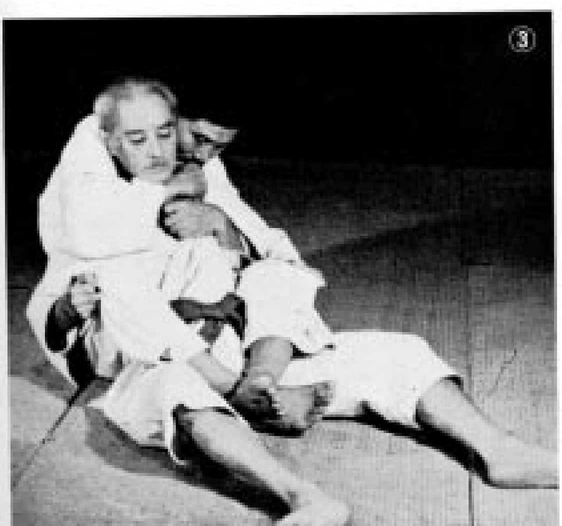
If he attacks with the right knee erecting and the left knee projecting, you cannot help turning him over your right shoulder corner, though to do so is somewhat unnatural. Another manner of defense is to put your arms upon his then crossed and to control his freedom.


①


②

⇧ **g. Defense of wringing**
(Arm-breaking cross-wringing)

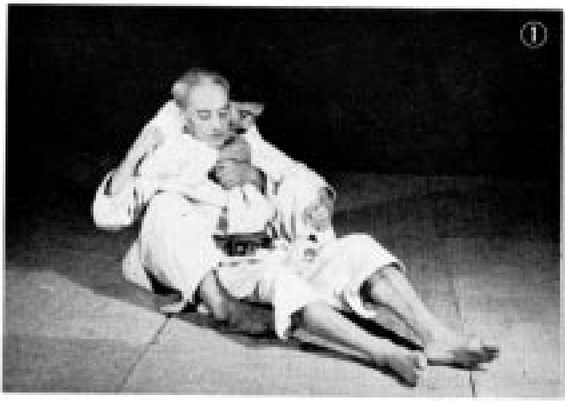
If the opponent attacks you (1), trying to wring you persistently, grasp tightly his lower wrist placed beneath another with both of your hands (2), twist your body toward the left and put the right leg to his right shoulder and the nape for control. Then, while putting your left leg to his right armpit, pull his left arm to the top of your left thigh-bone, and bend your waist backward. Then, arm-breaking cross-wringing will set finely.


③

⇦ **h. Defense of lapel-sending**

1. The point of this trick is to put under control the opponent's freedom between your thigh, and for defense it is important to escape from between the thigh. If both parts of lapel are already grasped, take both parts of his outer thigh quickly with both hands (3) in the natural way: contract your body in a round-form way for causing his trick to be contradictory. Thus you can escape from danger.

2. For instance, in case you are finely under control by 'lapel sending' (*Okuri-eri*), pile your left hand on the back of hand thrusted through his armpit: pulling and



pressing the middle joints of four fingers, grasp just the lower part of your right side lapel held by another. Then, spread the breast and open it strongly, right and left. And you will be freed by wresting his grip from your body, dodging your body to the right.









i. Defense in lapel-sending (Foot-breaking)

If he coils your body trunk with both of his legs by his trick of *Okuri-eri*, let him deepen and strengthen his crossing. And make his legs twine each other so as his left instep placed above is jammed by your right popliteal, and bend backward your waist strongly. Then, he will suffer left leg break-pain, and his wringing will soon be lost.

j. Defense in sit-down form of both players

In case *Okuri-eri* is practised while both sit down, pull in his nape with both arms strongly: this is another way of defense (*2*).





k. Defense of nude wringing in the standing trick of both players ⇨

When front nude-wringing is applied to the standing trick, make unguardedness even a little by pulling his right elbow joint (right 1). Strengthen the nape and bend the body backward: dodge the body by stretching your right leg to the outside of his right leg (2). Then, he will be forced to unfasten his grip owing to the right arm being inverted.





⇦

l. Reaction against standing cross wringing

When the standing cross wringing is applied, left side waist decoy should be applied if his right hand is above; and if his left hand is above, you should apply right-side waist-decoy (left 1, 2).

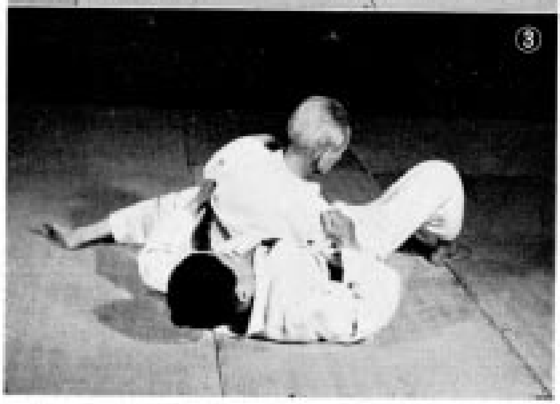


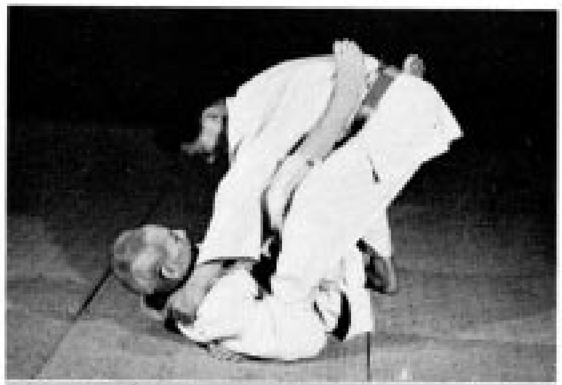


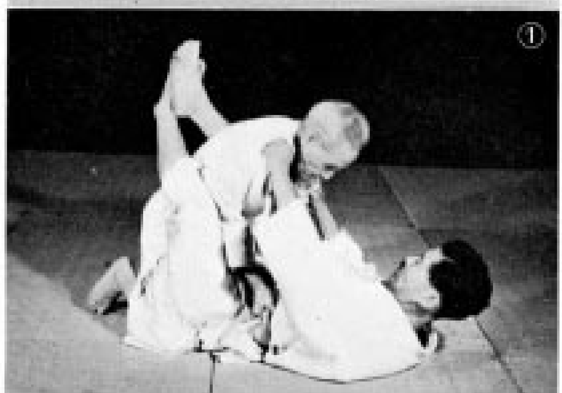


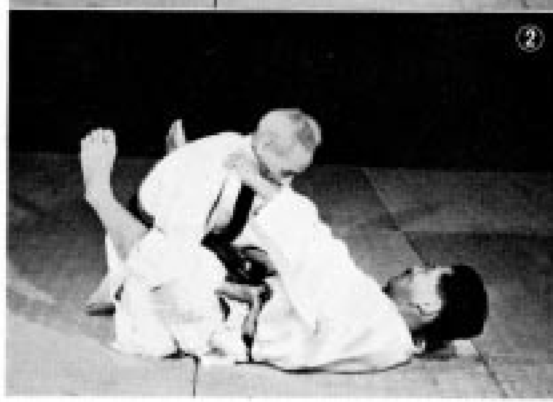












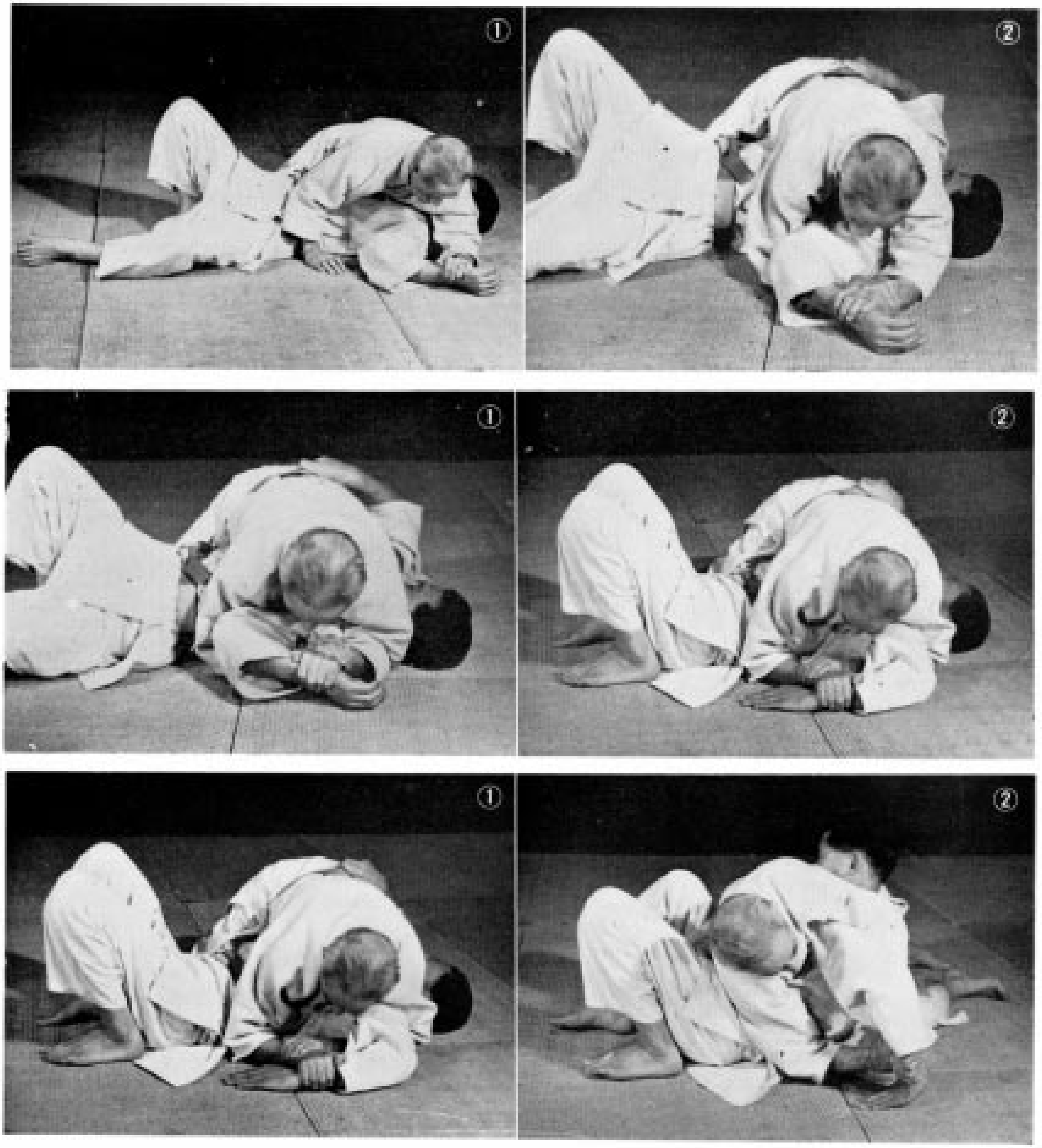
In the free play of sitting trick the opponent will sometimes try to turn you over by turning you to the side the moment he thrusts his right hand to your left armpit (left 1). Here, lose no moment in grasping his left inner kneecap: utilizing the momentum to turn him over, push your bent-right-leg to the outside of his right leg. Stretch your rear nape to the outside of his right armpit and the right arm to the right side of his waist. And resist him with your body bending backward slightly (2, 3), and you will naturally hold him down by *Kuzushi-ushirogesa*, unguardedness changing to offense.

In order not to be dragged into the sitting trick, take him between your thigh, and defend yourself by pulling in the lower part of his left leg. If already ensnared into his thigh, lower the waist by projecting both knees, and grasp his front belt with both hands in the natural or inverted way: push and control his inner thigh (right 1, 2) with both arms bent, and his action getting contradictory will give no trick.

INVERSE TRICK

By invert action (joint trick) we mean that joint parts of body are bent inversely, or that by unnatural stretch the parts are dislocated or sprained.





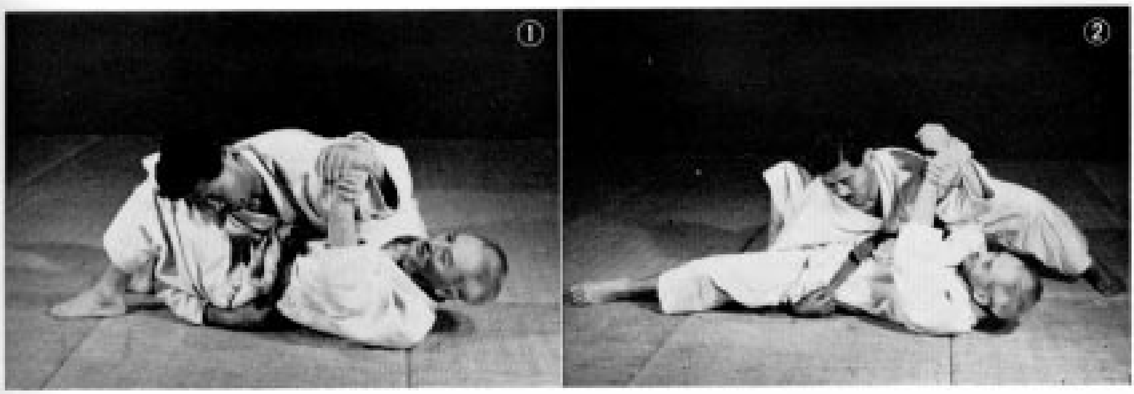
63. *Ude-hishigi*
(Arm enclosing)

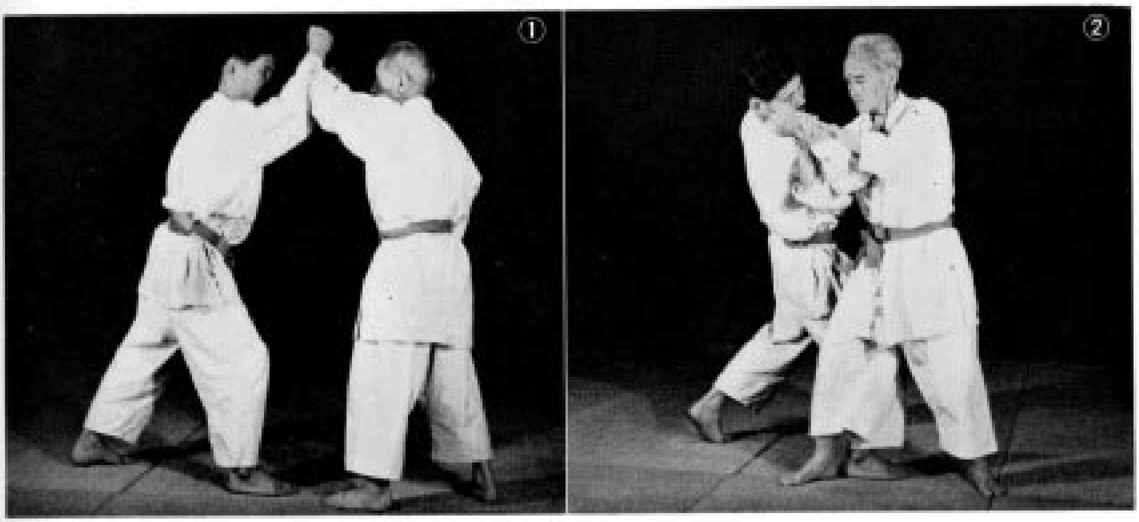
Suppose you have controlled the opponent by making him lie on the back. Approaching him from the right side by *Yoko-shihō* or by *Kuzushigesa* form, grasp the inner part of his left wrist with your left palm (the upper 1, 2 and middle 1) and hold it to the floor, bending it almost at right angles: set your body in *Yoko-shihogatame*. Grasp your left wrist by thrust'ng your right arm through his armpit. Then, draw him slipping on the floor, and your technique will set finely by rule of the lever.

Caution

1. In the above case, the opponent's elbow will be supposed to be inverted by bending it to the floor. But, if he bends backward with both legs bent, no pain will he suffer, and your trick will be ineffective.

2. Or, grasp and stretch to the floor his inner part of left wrist with your ri;ht palm (middle 2): grasp your own right forearm





with your left arm through his left forearm. This is another way to jam and break his arm.

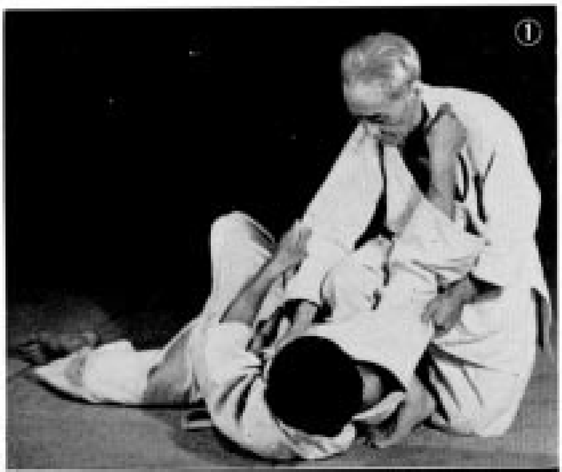
3. And when his left arm is along the body, grasp and draw the back of his left hand with your right hand (lower 1). Thrust your left arm through the left outer and rear armpit, and make a lever action by clasping the back of your right wrist. Lowering the arm (2), the rear arm enclosing trick will set by bending and pressing his left arm behind the back. (See cuts on previous page.)

4. Even when you are held down by *Yokoshihō* form or by *Kuzushi-kesagatame*, you can set your trick from under.

a. Suppose he approaches your right side, clasp his inner left wrist with your left hand in the inverted way (upper 1, 2) and grip firmly the back of your left wrist behind his left arm the moment you bend the left arm.

b. The moment he approaches you for gripping from the right side, when clasp his left wrist with the right in the natural way. And clasp the back of your right wrist with your left arm thrusted through the outer and rear left armpit. Bend up his left arm behind his back with both arms strengthened, and the trick will set (left lower 1).

In an actual fighting, suppose the opponent raises up the right fist for assaulting you, then you approach him quickly, motion him to control his left forearm. While thus motioning, grip and draw down his right arm in the inverted way with the right arm, thrusting it through his right armpit. Then, his balance will be broken in the rear corner, and his right arm will be controlled in the inverted way.





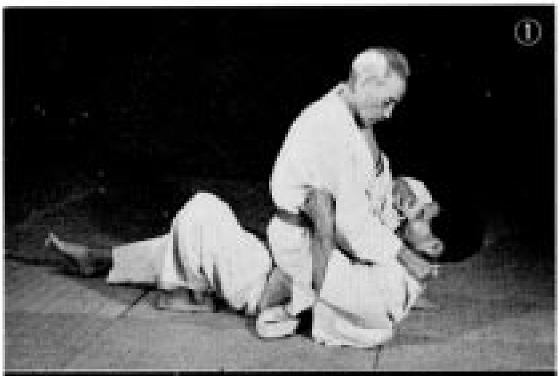
64. *Udekujiki*
(Arm breaking)

Arm breaking is to lengthen the arm in the inverted way, and the way to do so is as follows:—

Jumonji-katame udekujiki
(Cross-set arm-breaking)
Udekatame udekujiki
(Arm-set arm-breaking)
Hizagatame udekujiki
(Knee-set arm-breaking)
Taigatame udekujiki
(Body-set arm-breaking)
Haragatame udekujiki
(Abdomen-set arm-breaking

a. Cross-set arm-breaking

We have several ways to settle arm-breaking by cross-set form, and yet here are explained a few most effective examples. Bestride the opponent's abdomen when he lies on the back, hold his rear nape or the rear lapel with both hands (top right 1). Then, raise up the neck and hold it between your thigh: clasp his right arm with your right hand. Dodge in your body so as the inner part of your thigh is with the lower part of his right shoulder in a crossing form. The moment you add your left hand movement to the right hand action, when put the left leg (3) on the throat quickly for control. Then, the trick will set finely by pulling in his right arm with the body bending backward and the abdomen strengthened.

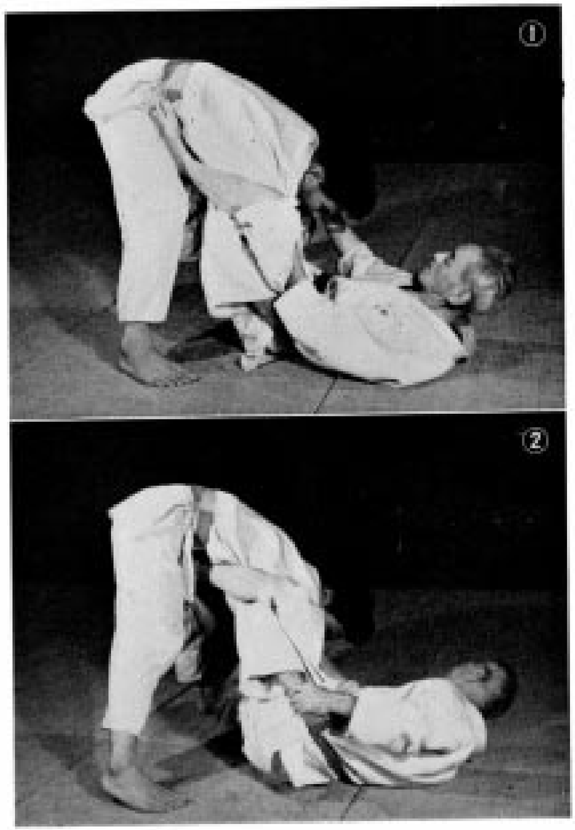






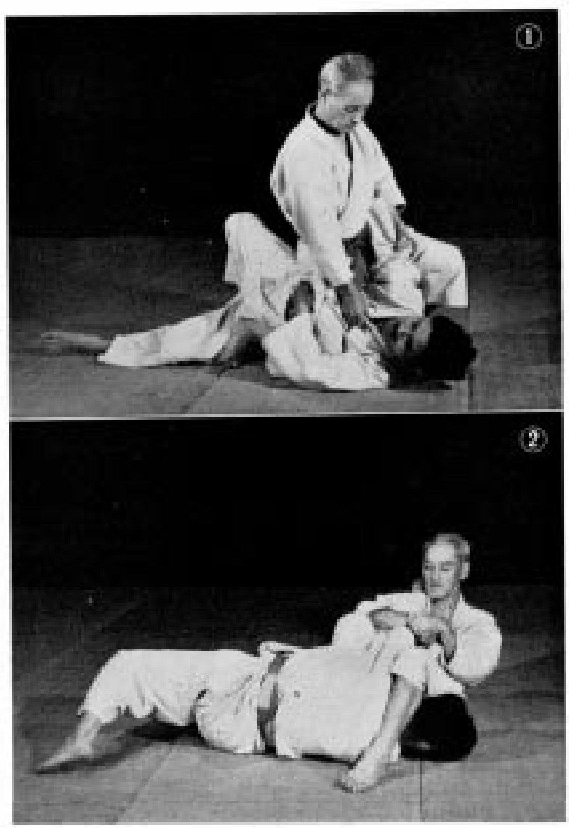
Caution

1. When the right arm is inverted, pull and strengthen the arm along the right side of your body so as his thumb is above.
2. Hold his shoulder between the thigh deep enough to control it firmly.
3. Don't fail to jam the arms tightly between the thigh.
4. Control the nape.
5. It is effective either to clasp the wrists or to pull in the arms with the arms.



b. Another form of arm breaking ⇨

Pull him into the thigh when you lie on the back, and he will pull one or both arms from your thigh for defense or attack. Suppose he pulls out the right arm, and he will grasp your left side-belt through your left lower armpit (right 1) or the lower left abdomen. At this moment grasp firmly the back of the wrist with your left hand: stretch your left leg to his abdomen (right 2). And if you twist your body to the right and press him, he will be forced to lie on the face and be inverted to the right arm.



c. Another form of knee-setting ⇨

As shown in the (right upper 1), the moment you bestride the opponent lying on the back with your right knee knelt, when erect your left knee just on the upper part of his body while pulling his right arm to the left side of your waist. Strengthen the abdomen, and jam the arm firmly in the left inner thigh. Then the trick will set splendidly.

When you try to settle your trick by applying the cross-set arm-breaking from his right side, the opponent is apt to pull off his body by twisting hurriedly. This moment, you will allow him to pull off on purpose: taking advantage of the unguardedness thus made, pull in his left forearm deep (right lower 2) with both of your arms. Thus the trick will set by pulling and pressing him for attacking the joints with his wrist on the end of your right shoulder.

d. Arm-set arm-breaking

When you attack the opponent lying on the back from the right side according to *Uki-gatame-shiki* (float setting form)—to control his body by erecting the right knee—he will try to clasp your right rear lapel with his left arm over your right shoulder.

In such a case, lose no time in raising the upper part of your body, and you must pull in deep and wring his left forearm with both hands; then as shown in (upper right 1), his arm will be too much stretched and will naturally be inverted.

Caution

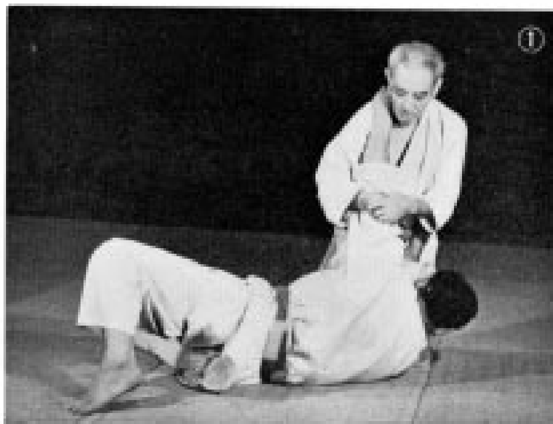
In such a case, some player will press outer joint part of elbow, but to press the lower end of brachium is more rational in point of lever action.

When you clasp both of his sleeves with the hands in the natural way, the moment you pull him in by *Tomoenage* form (two huge comma form of throw), when pull his right arm to your left armpit. Twist your body a little to the right side and push the left leg to his front throat: stretch your waist, pushing and holding the left front part of his femoral region. Then your trick will set.

Next, clasp his right arm as shown in (lower right 3). In withdrawing him, dodge your body to the left so as you and he lie on the face, pushing the right-side-twisting left leg to the front throat, and the arm breaking of *Ura-jumonjigatame* will be formed.

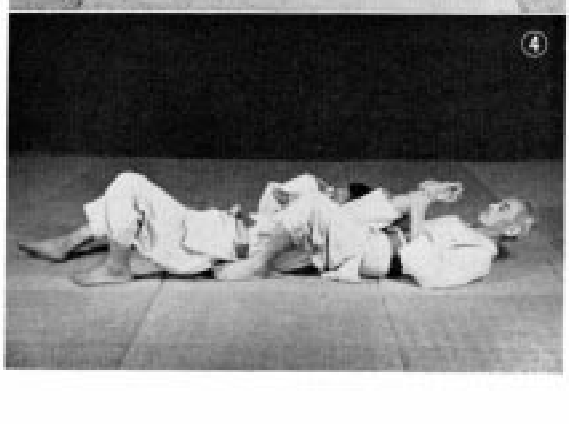
In lying trick

Stretch out your right leg over the opponent's right shoulder from the back and your left leg through his left armpit so as you hold him between your legs tightly crossed. While pulling in his left arm with your hands, stretch it with the waist bending backward, and the trick will set.



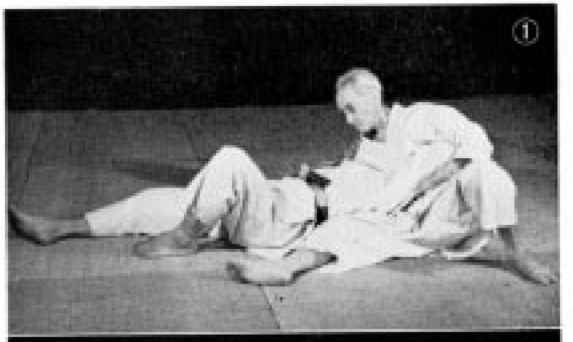


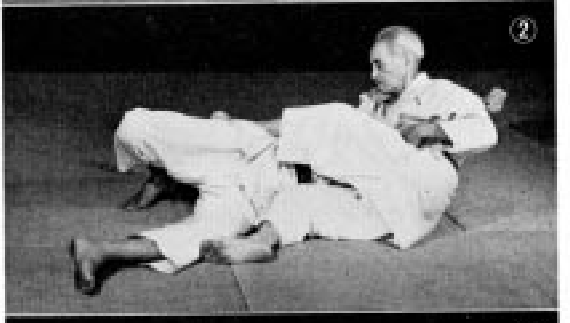




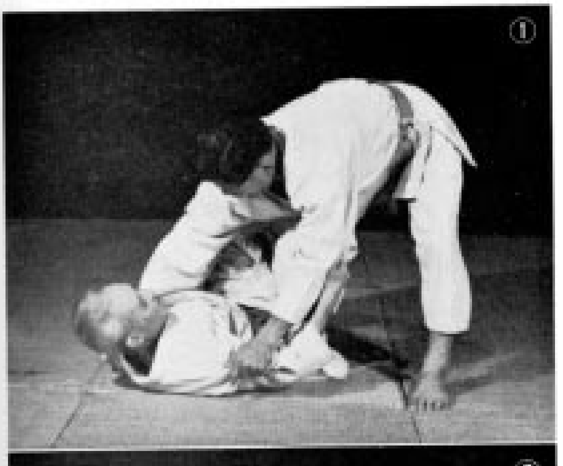
The opponent will twine the body to the left and dodge to the right in order to escape the right-rear *Kesagatame*. If so, (middle 2) put your left leg to his rear waist, and bend backward the right part of waist, and an inverted form to left arm will be made.

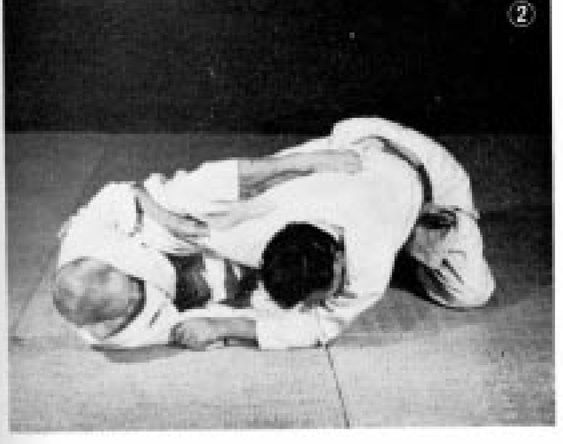
If he erects the left leg and dodges to the left, stretch the right leg to the left region of his brachium, and your trick will set by bending your body backward.


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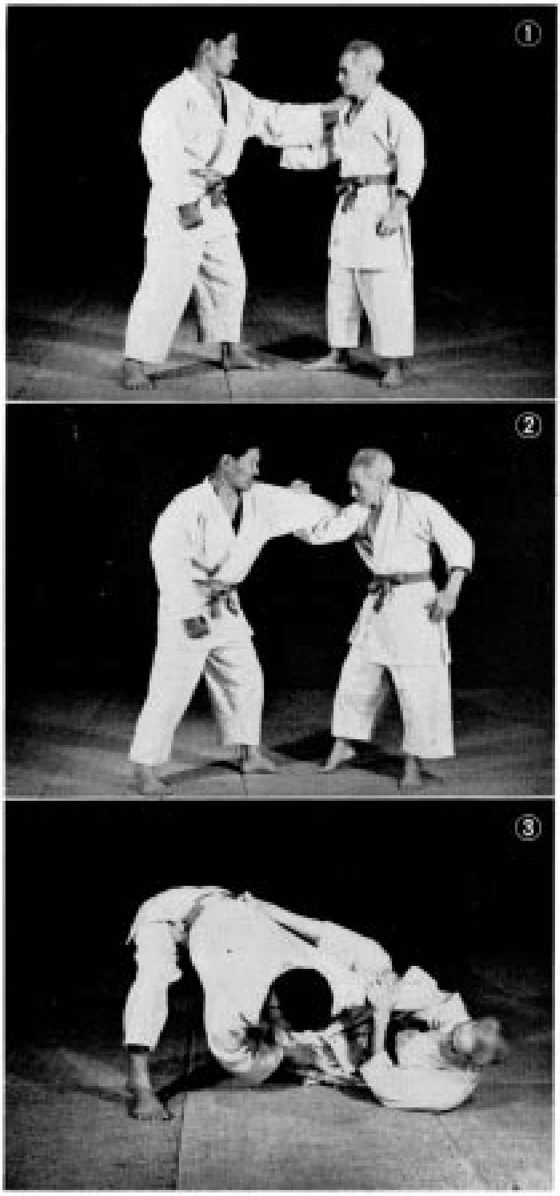

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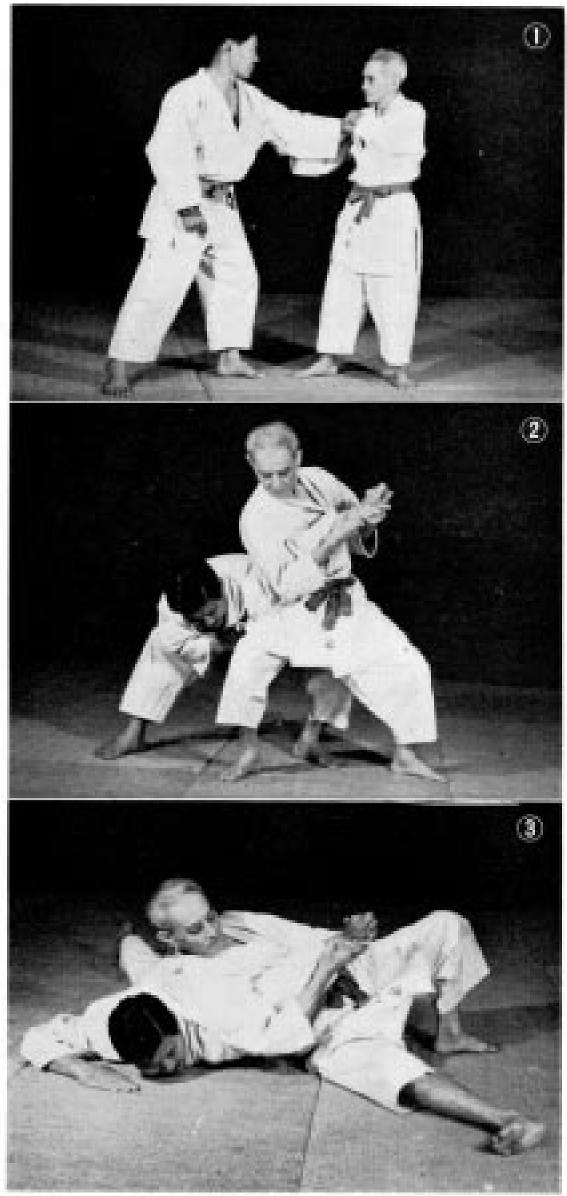
e. Knee-set arm-breaking

It is proper to apply this technique the moment you pull the opponent by applying him *Tomoenage*. Suppose both are at grips in the right natural posture. Induce him to come between your thighs when you lie on the back; put your right foot to the joint region of his left thigh. The moment you pull his right arm to your left waist with your left arm coiling inward as if embracing it to your left armpit, when twist your body to the right slightly so as your foot sole is on his back. Draw his joint region up to you, pressing it by the left part of the inner thigh, and a fine victory will be sure.



f. Arm-set arm breaking in standing practice

Suppose the opponent comes on with the left side posture. Coil in his left arm holding the lapel (*2*) with your right arm over his wrist. Drawing him to you by lowering your body with the help of the left arm, put the left foot to the femoral region of his right front thigh and the right foot to the rear part of his waist. Then, the synchronized strength of the arm with the foot will force his left wrist to be held inverted on your forearm.



g. Body-set arm breaking

Suppose he clasps your right lapel with the left hand, you grip his left inner wrist in the inverted way and dodge your body to the left. Trample just in front of his thigh with the right foot (*2*), hold his left arm firmly under your right armpit, and drop the waist by bending backward the upper part of body. And if you wring up his wrist with the back of hand upward, he will stagger to the left front corner and the inverted form will be made. If he holds out patiently, you will lean on him, slipping the right foot to the front.

Then, as (3) shows, the technique will set. If you twist his left arm too much, effect will become less, and there will be a fear of his escape by turning somersault.

For reference

Sometimes the opponent will attack you with the fist aiming at the abdomen or with the posture to apply you *Sukuinage* (a form of throwing by scooping). At such an instant, to give a trick of arm breaking by abdomen-set is effective.

For instance, the opponent comes applying *Hidari-obiotoshi* (left side belt dropping) (right upper 1), seize his left arm now thrusting, and hold it in the left side of your thigh firmly (middle 2) with the back of hand upward. This instant, change your posture into self-defense. Grip his left front lapel with the right hand over the nape, and advance the left foot one step to the left front aslant. Then, lower the body and strengthen the abdomen, and your technique will be splendid (3).









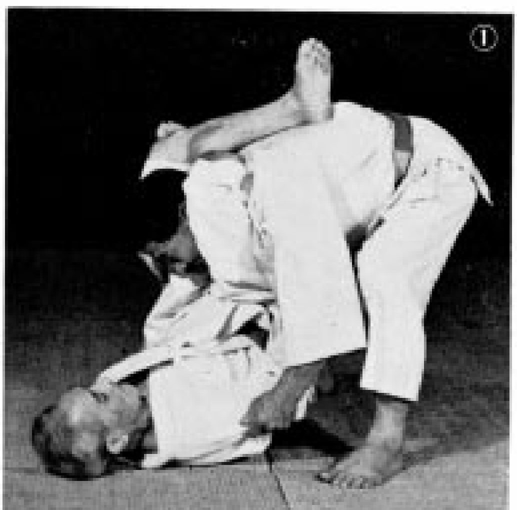


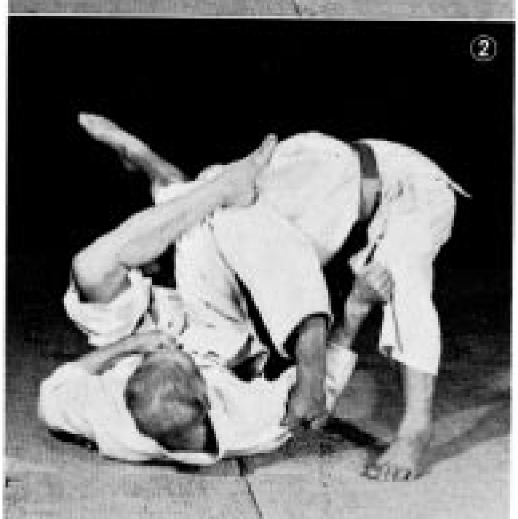
h. Body-set arm breaking (shoulder holding)

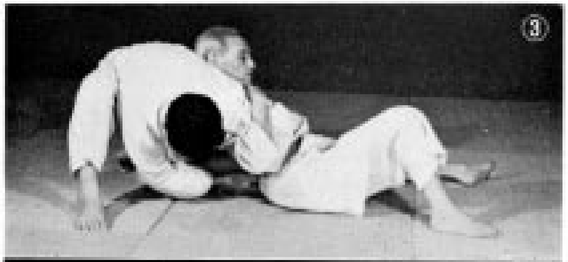
The opponent will often thrust deep his left arm through the right armpit of you lying on the face (left 1), and come upon you whom he turns over half to the left side for control.

In such a case, with your right hand embrace and wring up his left hand which is turning you over. Utilizing his strength, turn your body to the left quickly (2). Turning over once more, raise up the upper part of your body half; hold his left arm deep under your left armpit (3 on the next page), press it for control on the end of the left shoulder, and set your technique (4).

Approach the right side of the opponent lying on all fours in the natural way (right lower 1). Thrust your right hand through his right inner armpit, clasp his right wrist. Drawing it strongly to the rear and turning your body to the left, hold his right arm under your right armpit while you lean upon his outer right shoulder to grasp it. And set your trick as shown in (right lower *2*).







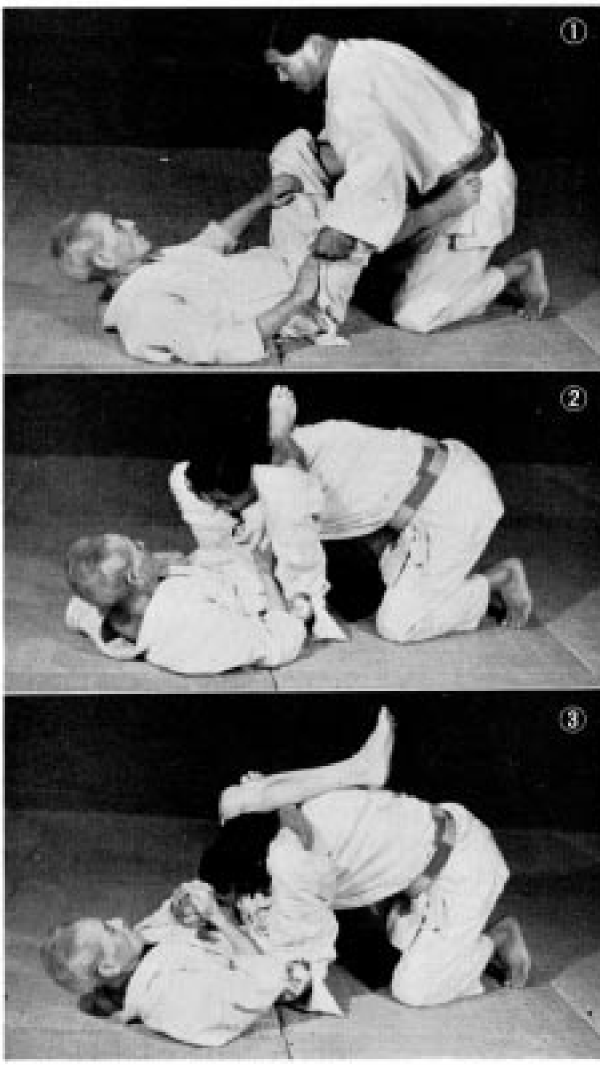






i. Arm breaking of player lying on the back

Treating the opponent between your thigh while you lie on the back, pull his right arm under your left armpit (1). Put your right leg on his left shoulder and jam him for control with both legs. Hold and press his left kneecap with your right hand (*2*); the moment you twist the waist slightly to the left and move the hip to his right outside, when mount the left foot on the right leg. Press his side nape by bending the waist backward, wringing up the right arm, and the technique will set.

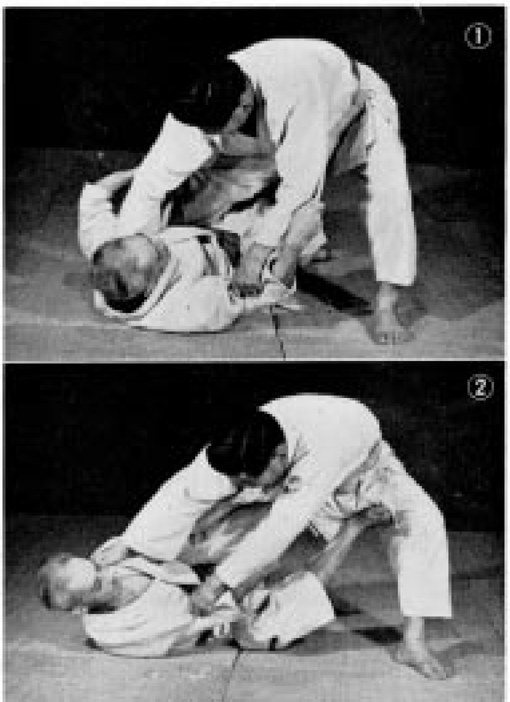




j. **Triangle-set arm-breaking**

This is one of my contrivances of inverted form that proves a sure effect. Suppose you are attacked in the thigh when you lie on the back (right 1). While twisting your body a little to the left, pull his left arm to the lower side of the abdomen with both hands for control. Hold his left rear shoulder with the right leg, and let him lose his balance to the left aslant. Jam him between the thigh aslant, pull his left outer elbow to the lower part of your abdomen for control. Clasp his wrist with both hands, and pull and bend it to the right. Then, the technique will be quite effective by bending the waist backward.

If he tries to pull you down in the stand trick (left 1), pull his left leg to the inside with the right arm, and his right leg to your left side for control; then jam him firmly aslant between the right side and the left shoulder. If he tries to pull off persistently, turn your hip outside (2), pile the left leg on the right leg. Then the technique will set splendidly by bending the body backward and strengthening the abdomen.



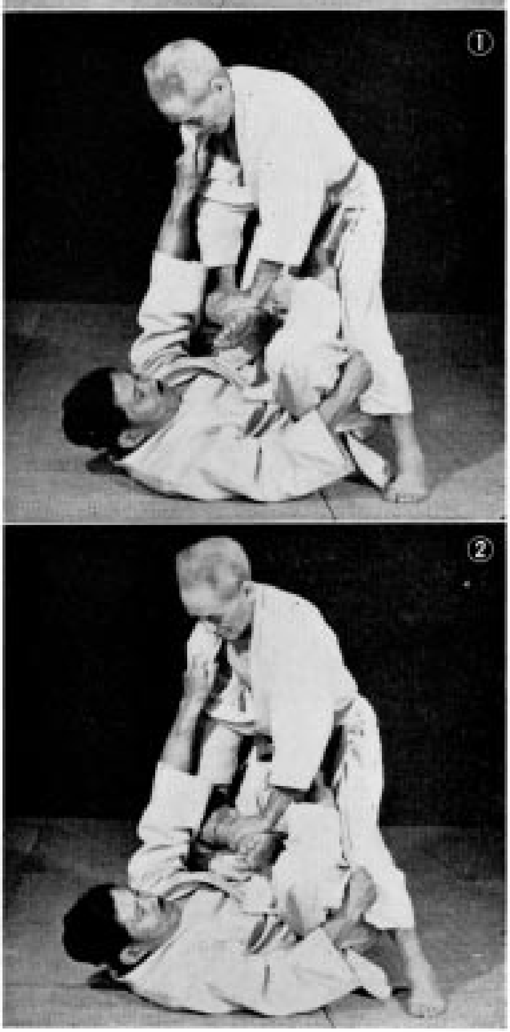
65. *Ashi-hishigi*

Foot enclosing (suppose opponent's right foot is set)

Pulling and inclining the opponent (in stand trick) just in front, push your body deep into his thigh in the form of *Migi-tomoe-nage* (huge-comma throw to the right): coil his right leg with your left (1), push and open his left inner thigh with the right foot sole. Twisting your body a little to the right, put the left leg on the lower part of his left abdomen. Then he will be deprived of his left leg freedom (2), and his right knee joint will be dislocated or sprained.

Caution

Take care not to loosen the pulling hand that has clasped his lapel or sleeve, if not, he will escape by turning to the left.



How to defend foot enclosing:

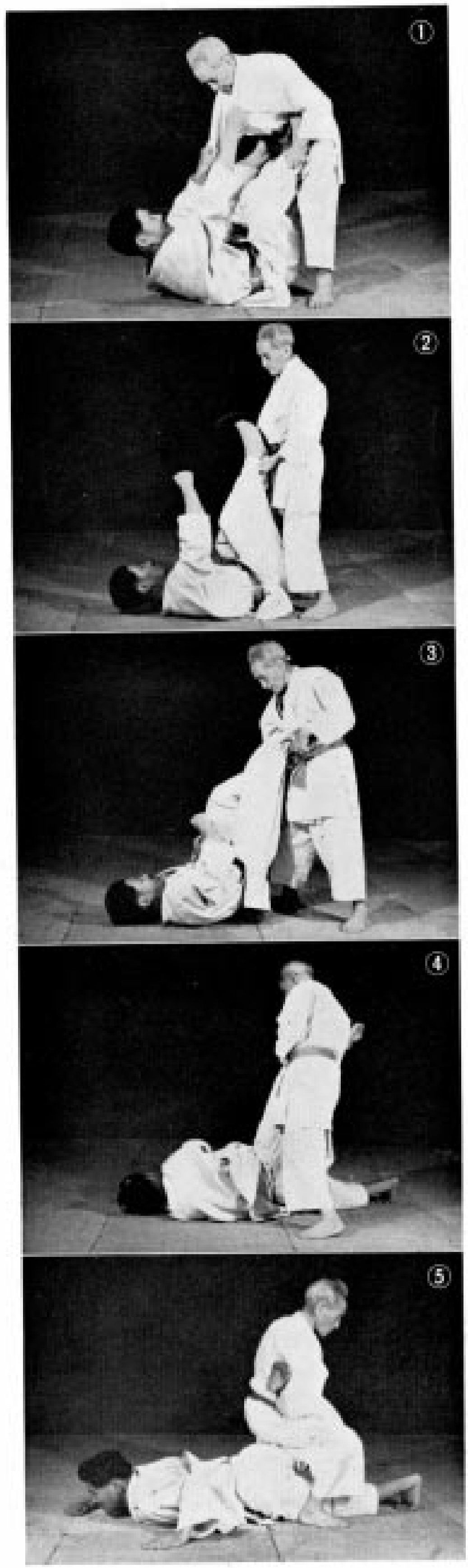
Suppose you hold the back of his left foot when he tries to enclose the action of your right leg (left lower 1, 2). Press it strongly, and he will feel acute pain in the knee joint and the thigh, being forced to open it.

66. *Ashikujiki*
(Foot breaking)

Suppose you try to set your technique in breaking the right leg. Hold his right leg firmly (when he lies on the back) under your right armpit (right 2). Try to twist it to the right, and he tries to escape by turning his body to the left for lying on the face. At this instant, you will lose no time in bestriding him by forcing him to turn to the right. And by bending your body backward and strengthening the waist your technique will set (5), the left hand no doubt giving a helping strength to the right.

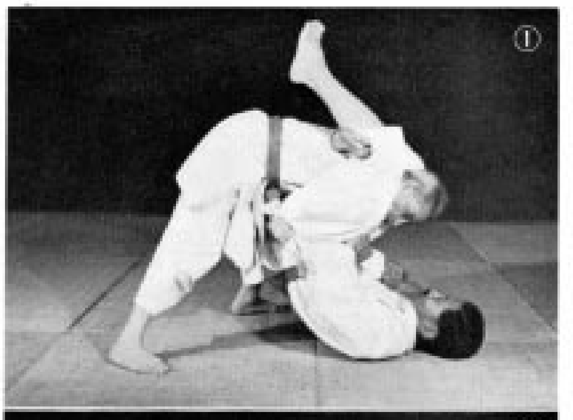
Caution

1. It is important to hold his right leg under your right armpit and his left leg under your left armpit.
2. An action of inversion, when shifted to the ankle, will be followed by danger.
3. Sufficient effect will be possible by merely holding the leg under the armpit and wringing it up, and to do so while turning your body round will produce a surer effect.
4. Even in a lying trick each other, observe the above caution.



Arm breaking defense in *Kesagata-Sankakugatame*

If the opponent tries to jam you in *Kesagata* (in a slanting form) in order to break the arm (right 1), raise your body half sitting: clasp the outer part of his left hip with the left hand, and draw it round to the left. Push your left kneecap to his left-side joint region, and press it strongly for control, and his legs will naturally be loosened.





One way for foot breaking:

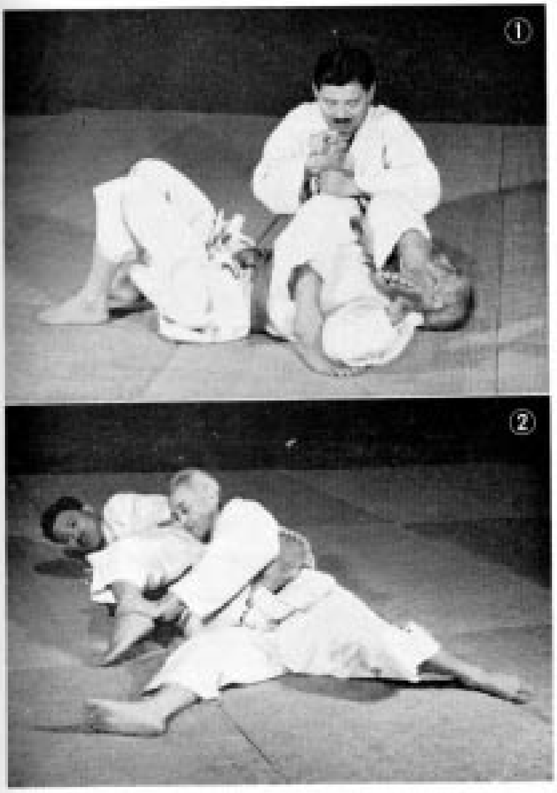
Push round to the opponent's back (in the stand trick), and hold his right leg lower end under your right armpit (2). While doing this, thrust your right leg into his left inner leg from his rear thigh. At the same time, coil the upper right part of his thigh with your right leg (3), and compel him to surrender by further assault as shown in (4).

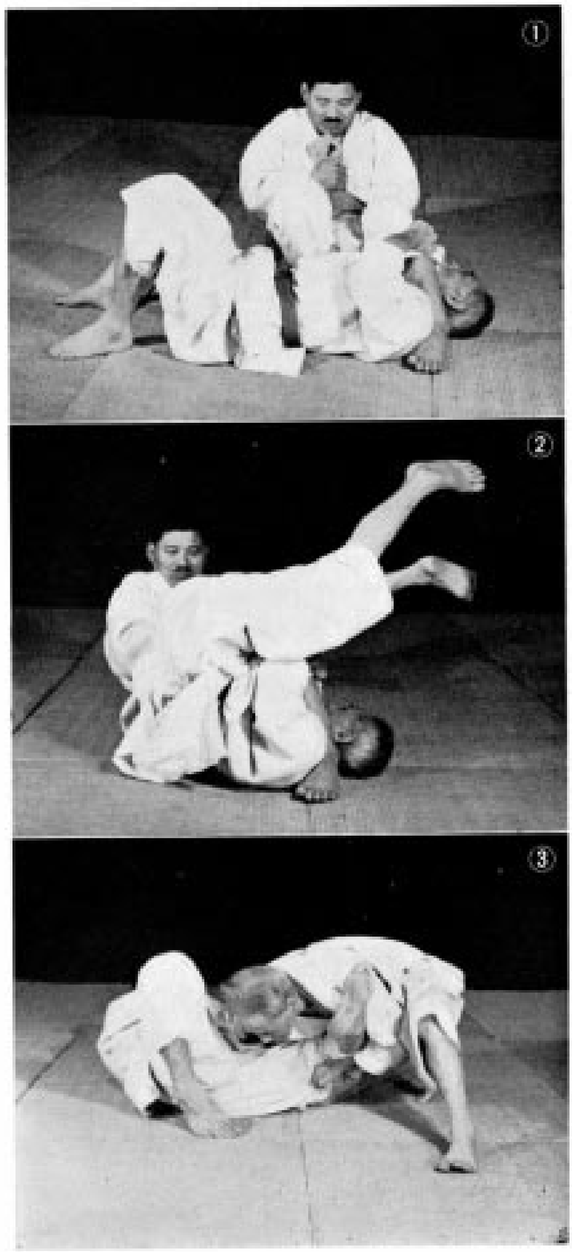












How to escape *Jumonji-gatame*: three most effective manners

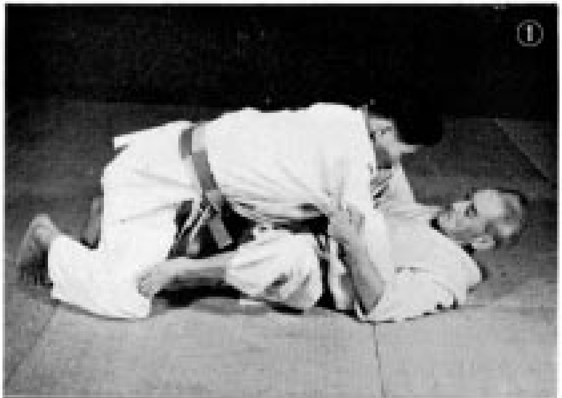
1. In the arm-breaking trick of *Jūmonji-gatame*, what is the worst is that the neck is under control. So, in such a case thrust your left hand to the lower end of his left leg pressing your throat (left 1), and seize the end. The moment you remove the waist to the left, when push it to the right side, and his hand will be loosened.

2. Giving the helping left hand to the right arm gripped (right 1), support yourself by the arm-crossed posture: try to throw him down to the right side against his struggle to lie on the back. Then, projecting and bending the left leg to the rear, rise up by raising up the upper part of body. This is quite effective.

3. For instance, when *Jūmonji-gatame* is applied with one knee erected, raise round the waist deftly so that your body may not touch his right kneecap strongly. Turn over your boy over him to the left side, and lie on the face (right 2, 3).

67. *Newaza*
(Lying trick)

How to enter lying trick (*Newaza*)

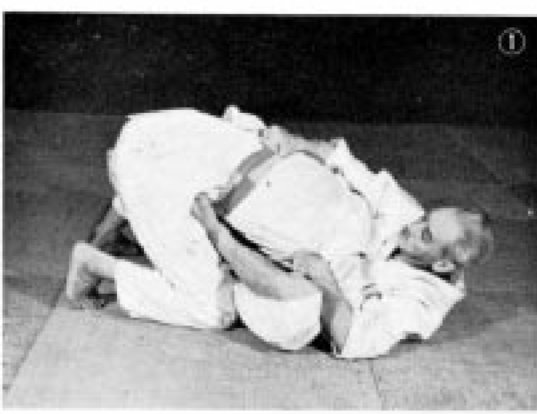






Learners should be mindful of that either in the stand or in lying trick the strength of attack includes that of defense. In general, a player must steal a march upon the opponent by the momentum due to the burst of energy, and win a victory in accordance with the reason of 'Ju'. Above all, in the lying trick, be not intent upon defense, but attack on and on. In some cases, a player is sensitive and quick enough to turn the opponent's attacking strength into the player's attack, or to catch the opponent's intended escape for holding him under control.

1. If the opponent becomes defensive, when he is pulled into your thigh by lowering the waist with the knees erected (1), hold his right arm deep under your left armpit. Thrust your right hand through his left armpit and clasp him. Put your left foot sole on his right kneecap and push on straight. Making his waist stretch out (2), kick up his left inner thigh with your right leg (the back region of ankle). Thus, the moment he is thrown on the back, when grip him by *Migi-kesagatame* or *Tate-shihōgatame*.

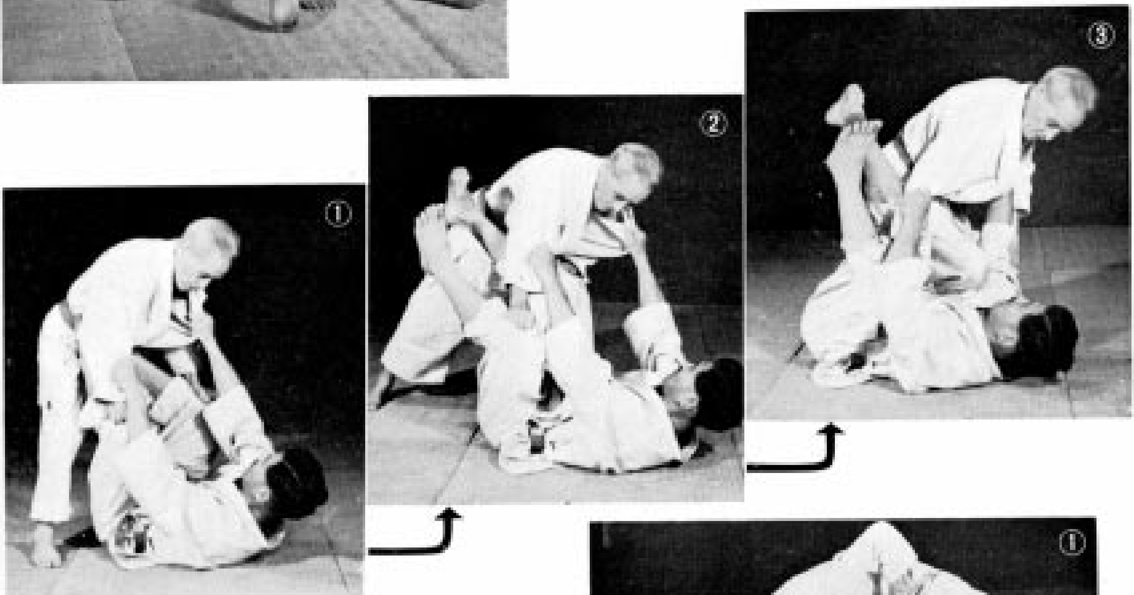


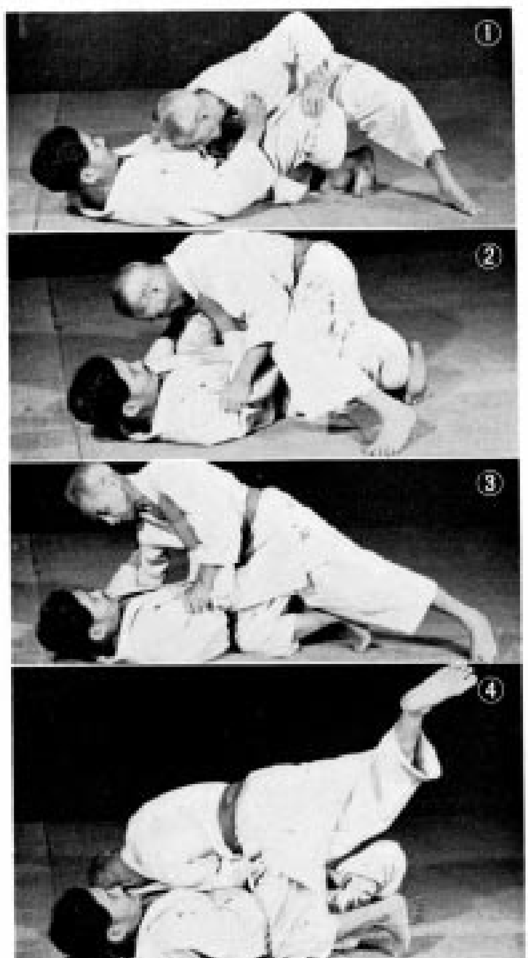


2. In the above form, clasp his back belt over his back in the natural way (lower 1) with the right hand, and hold his left forearm



deep from the outside with the left hand. At the same time, together with the scooping-up strength of the leg put on his interior thigh, turn him over like somersault (lower 2), or turn round with him with a form of *Kuzushi-kami-shihō* or *Kuzushi-tate-shihō*.





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3A. Sometimes the opponent will struggle and put his feet on your lower abdomen (upper 1) either for defense or for means of pulling you in. In such a case, as one counter-action grip his pants (the kneecap region) with both hands in the natural way, draw the right foot one step toward the left rear and manage your body to the left aslant. While doing this, push his feet from your abdomen (2). The moment you edge to his right thigh by slipping the right leg (3), when draw his left armpit for control. And change the posture to holding him under, thus depriving him of free action.

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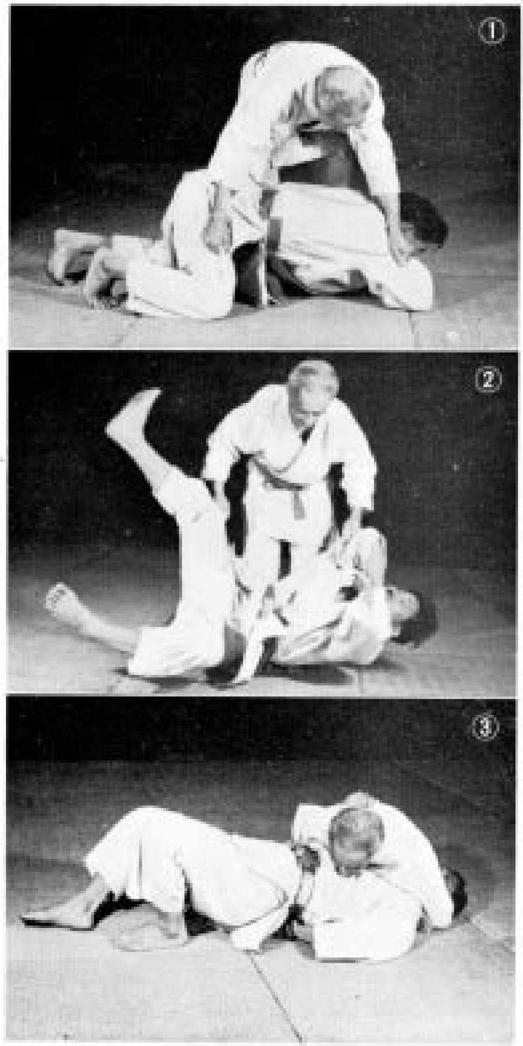
3B. Like the case of (right 1), grip both of his kneecap pants in the natural way, and push him on to the left front or the right front till he is compelled to bend his body, and enter the right or the left side, and apply the arm breaking of *Jūmonji-gatame*, *Kesagatame* or *Katagatame* according to the situation given.

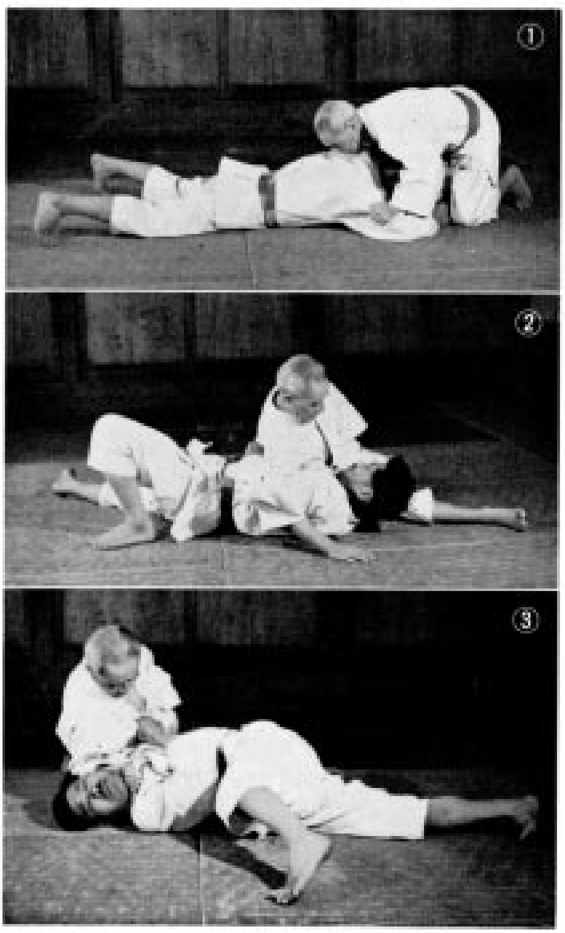
Process to holding him under control:

In *Katame* trick, the opponent tries to escape your gripping the throat, and he covers it by taking both ends of the lapel, right and left, with a hand-crossed form while lying on all fours. In such a case, approach his side with an erecting posture (2). Clasp the upper arm and the outer thigh on the opposite side in the natural way and turn him over by raising him up. Then, he will be turned on the back easily. Here, hold him under control.

Or, suppose you and the opponent are in a close touch in the form of cross each other. Grip his left elbow with your left arm thrusted beneath his body and coil-and-embrace him with the right hand so as it gives a helping strength to the left hand. Then pulling him with both hands, push back his side with the strength to the left hand. Then, pulling him easily be rotated on the back like a log rolling by rule of the lever.

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How to enter:

1. Edge just before the opponent lying on the face with the crouching posture and grip his right upper arm with your left hand; thrust the right arm into his left armpit from the front. Turning him over by the strength thus gained, turn round your body so as you touch his right side. Then, *Migi-kuzushigesa* will set. Or, as shown in (2), grip his right rear lapel deep for control with your right hand over his nape; edge on closer by raising his left front armpit so as he is forced to lie on the back, and you will set *Kami-shihō-gatame* (3).

2. Here, you are between his thighs while he lies on the back. Grasp his waist region or back belt, right and left, somehow raise him up, making his body something like the lobster and rendering the change of posture scarce. Edge either to his right or to the left side with a slipping step to set your technique. Or, turning him over on the back as if raising him up with more strength, your embrace will win a victory.

If he grips you between his thighs for control, thrust your right arm through his right interior thigh, and grasp his right rear lapel, managing as if shouldering the leg (3). Remove away his left leg with your left hand: pushing him as if throwing him down to the right, edge round to his left shoulder. Then your grip of his throat will be effective.













Repulsion :

1. When you lie on the back (left 1) with the opponent upon you with the knees erecting on the floor, embrace him in four-arm holding, grasp his upper body firmly, and thrust both of your insteps deep into his interior thigh in the natural way. Jam the trunk of his body with your legs then naturally bent, and float the waist by the momentum of raising him up. Then, turn him over to your left side. This is, too, effective.





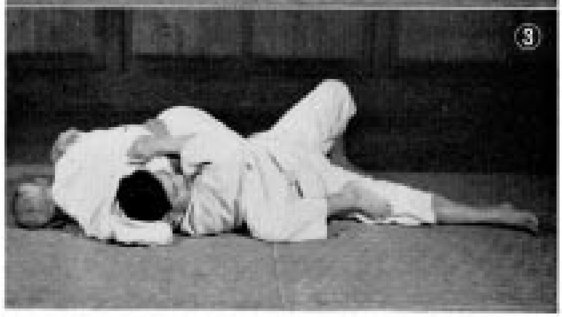












2. Suppose you lie on the back or you are thrown down on the right side and the opponent attacking you in a standing form. Grip his left foot rear ankle in the natural way with the right hand just before the kneecaps reach the floor. Pulling up the ankle, reap the lower end of his right leg with the lower end of your right leg, and put your left foot sole to the lower part of his abdomen. Pushing him up lightly, and while turning him over, rise up and occupy a vantage ground.

The following are the explanations of caution with which the player should act most effectively:—

a. Now you lean upon the opponent's thigh (right 1), and you hold his right ankle intersectingly: grasp his right kneecap with the left hand; raise up high the left leg over the knee to the right side, while twisting the waist with the knees on the floor. And as shown in (right 2), it will be effective to raise up the right leg and enter.

b. Another advantageous manner is to put your right foot instep on the lower part of his right front thigh, edging round the body to the right side according to his movement. If a form (left 1) is made either by his defense against your attack or by your being pulled in, pull away your left leg to the rear right while pushing his interior knee with your left palm. Then his right leg is stretched and reaches the floor (left 2); this moment, let your body in by turning round to the left.

c. Letting yourself in with the left leg bent and the knee knelt, stretch your left arm over his left shoulder. While tightening him up, turn round your body to the left side. Here, you will set the trick or enter *Tachi-shihō*, advancing with a leaning posture.

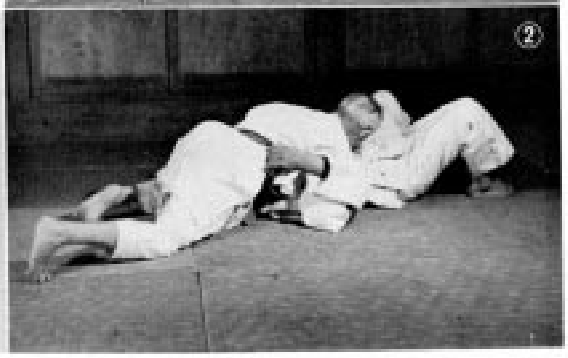
d. Put your left leg (with one knee erected) on the right side of his waist over his right leg (left 3) and press down his left interior knee with your right hand so as his thigh opens. Then he will be forced to stretch the leg to the rear straight. So, projecting your right knee (4) over his leg, apply your technique by entering the left side of his waist.

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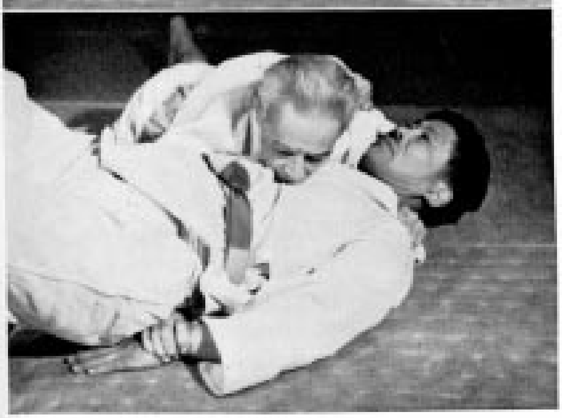
How to escape:
(Example of escaping *Kami-shiho*)

Suppose the opponent tries to set his trick in a form like (right 1). Pushing up his left elbow trying to set his with your left hand, twist your waist to the left a little. Stretch the right leg under the elbow pushed up by the leg, and he will bend backward (2), and you will win a victory reversely.









Osaekomi (Holding down)

⇦ (Different form of Kuzushi-Kami-shihogatame)

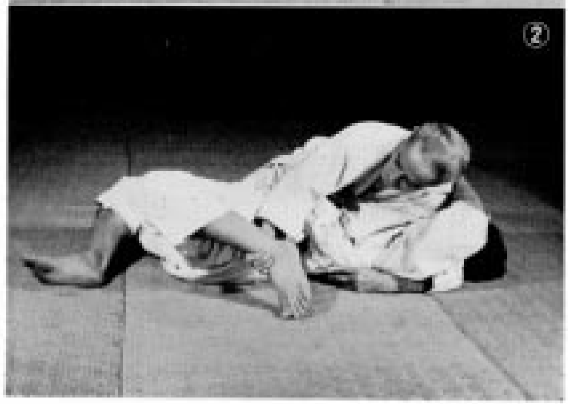
Suppose you lie on the back. Edge to the end of the opponent's right shoulder in a cross way. Grasp his left armhole (the wrist) by thrusting your right hand through his right rear armpit. Pull and embrace his nape so as his face is in the outer rear of your left armpit. Clasp your lapel or belt, and lower down the lower part of the abdomen to the floor. At the same time, lower your head to the outside of his right forearm: press and deprive his right arm of freedom at the left rear nape. This is effective.

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One example of catching the opponent's foot in the inverted way:

When you have pulled off the foot as in the above case, there will be a chance for you to catch his foot with your foot (right 1), or to pull in his left foot with your right hand (2) and hold it in the inverted way. Or, you can hold him under by grasping his arm in the inverted way.





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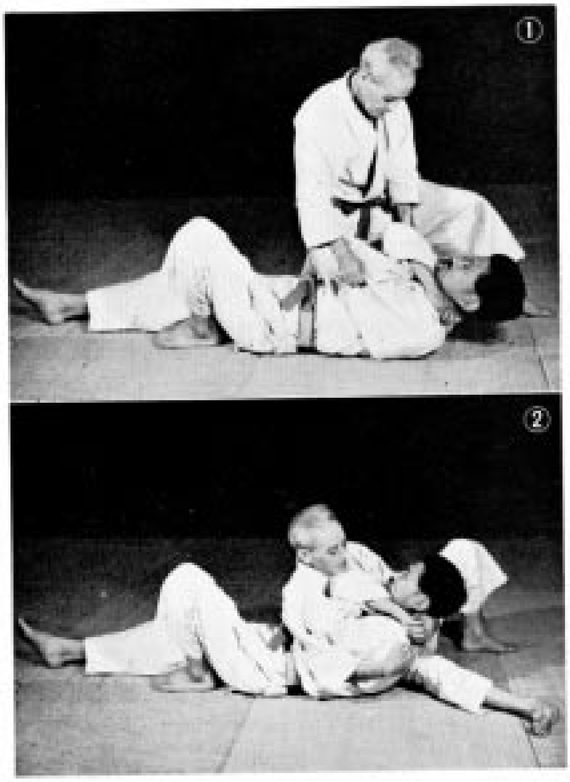
How to enter (Another manner):

Suppose your right foot is jammed with both of his legs (left 1). Thrust your left arm through his lower nape, almost leaning upon his body. While embracing his nape firmly, grasp his front belt with the right hand in the natural or inverted way, and press the lower end of his abdomen (3). While thus disturbing the free movement of waist, cut down his jamming strength by pushing your left instep on his right interior thigh. Then, let yourself in by drawing out the leg persistently.





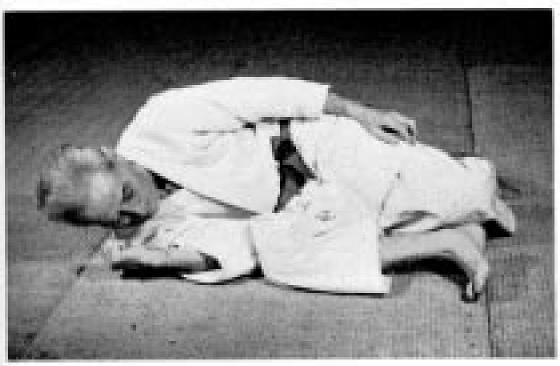




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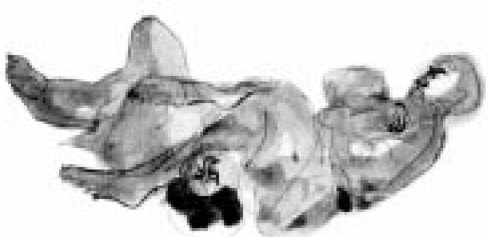
Osaekomi (Different form of Kuzushigesa):

When you try to wring the opponent lying on the back, he is apt to cover his throat with both arms holding your lapel in a cross way. In such a case, grasp his right armhole or wrist, thrusting the left hand through the lower part of his nape, applying the point of *Kuzushi-gesa*. At the same time, grasp the end of his right shoulder with the right hand thrusted through his left armpit, and deprive him of freedom.



⇦ Manner not letting him in:

A manner not allowing the opponent to enter is to make a fence of you by bending arms and legs like the lobster, managing the armpits and elbows against the opponent's movement. In another word, it is essential to keep your body rounded to the front. In order to be up to such a posture you must have a constant drill by yourself; the practice is to turn round or rotate quickly with the elbow as fulcrum or both shoulders as fulcra.





REVERSE TRICK



Ura-waza

(Reverse trick)

How is reverse trick formed?

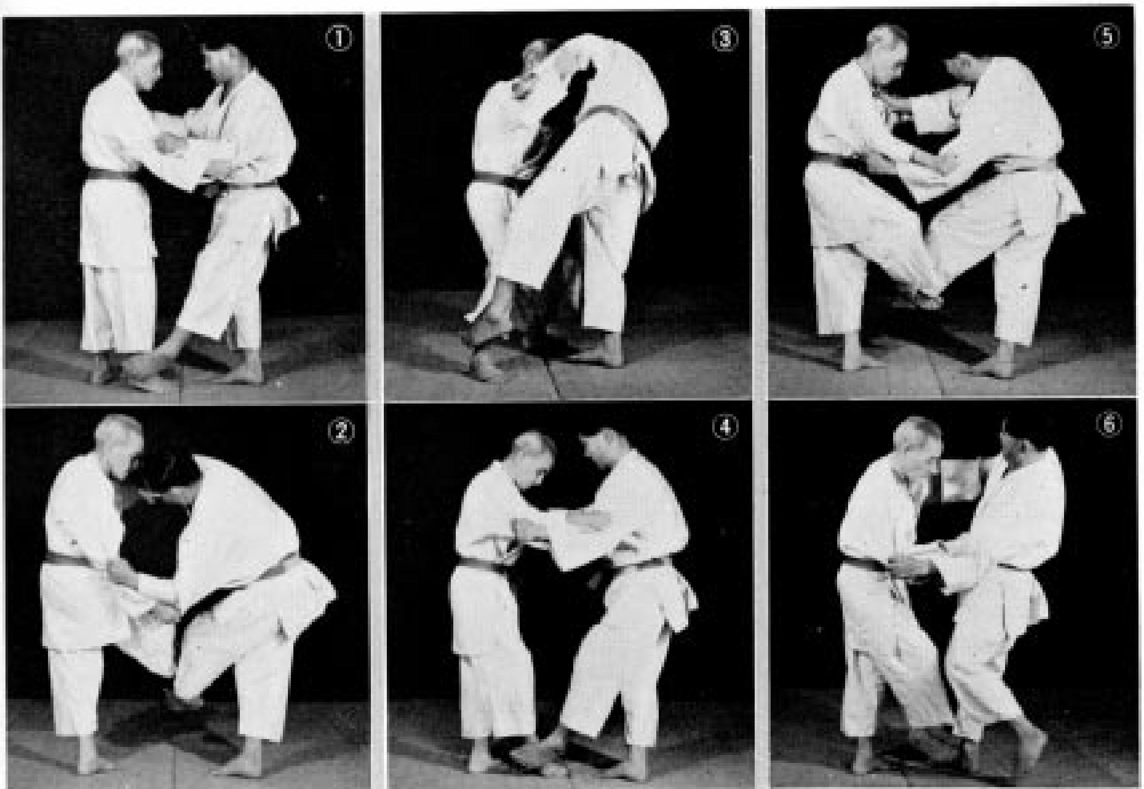
Against the righteous technique there is no room for forming the reverse trick, and yet before a player has acquired the righteous manner of applying a technique he will come across a variety of cases and will go through complicated courses. Practically speaking, a chance of trying the reverse trick will, however, naturally be served owing to the players' change, mental and physical, or the speed with which a technique is applied.

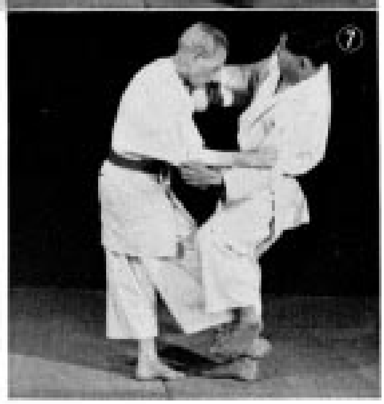
Definition of *Urawaza*

The reverse trick is not the inverted action of trick. In short, it is to nullify the opponent's technique by foreseeing his intended technique or baffling his design beforehand (through reading the mind), or by getting ahead of what he is just trying, and to win a victory by the above.

Rule of defense

Grossely speaking, as a means of not being thrown down, in a match or drill you should continuously keep the upper part of body ever-active with the waist as fulcrum and should free hands and feet be in extention and contraction: sometimes you have to manage the body deftly, sensitively adapting yourself to the changing strength or trick the opponent presents; or sometimes a repulsive attack must be given as effectively as hallucination or illusion is engendered in the opponent for nullifying his expected technique.





Defensive repulsion against reverse trick and other variations

68. *Ashibarai*
(Foot sweeping)

Defense 1

Suppose both are at grips in the right natural posture, and the opponent sweeps your right foot from outside (1, what is commonly so-called 'foot sweeping'). Do not resist him, but draw it lightly to the inside; and pull him down just to the left side corner (2). Then his posture will break. In such a case, it is much better to change the hand holding the lapel to the armhole or to hold the armhole from the first.

Defense 2

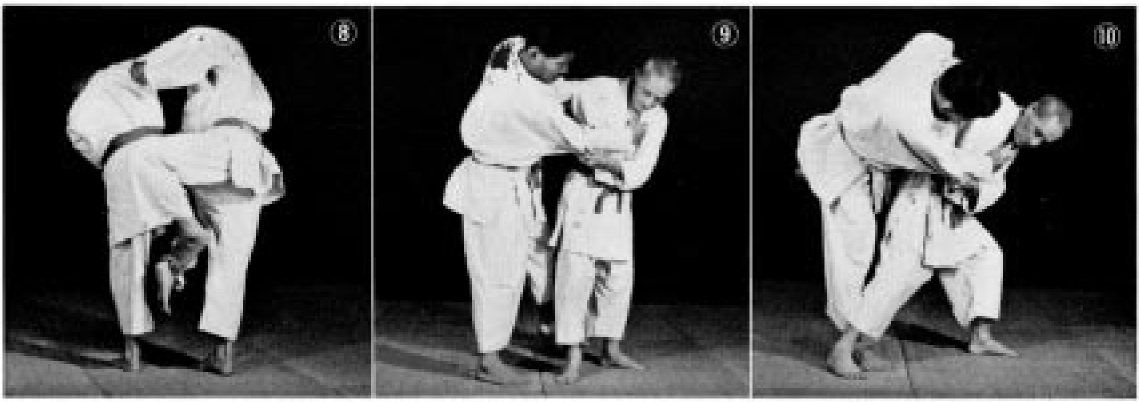
Or, having already read his mind, the moment he comes to sweep your feet, when open your left foot to the side and lower down your body. And the moment he sweeps yours, when throw him down by a quick change of yours to left-side dropping *Ukigoshi* (waist floating) (3).

Repulsion

To take the reverse side *Tsubame-gaeshi* (swallow turning) is the most effective possible, and no doubt in this case you should hold the sleeve which you are pulling down.

Variation 1

When the opponent tries to sweep yours by *Okuri-ashi-barai* (sending and sweeping foot), let him sweep while reading the mind. Then reap out the leg by *Kouchigari* (small interior reaping), and your trick will prove successful finely (6, 7).



Variation 2

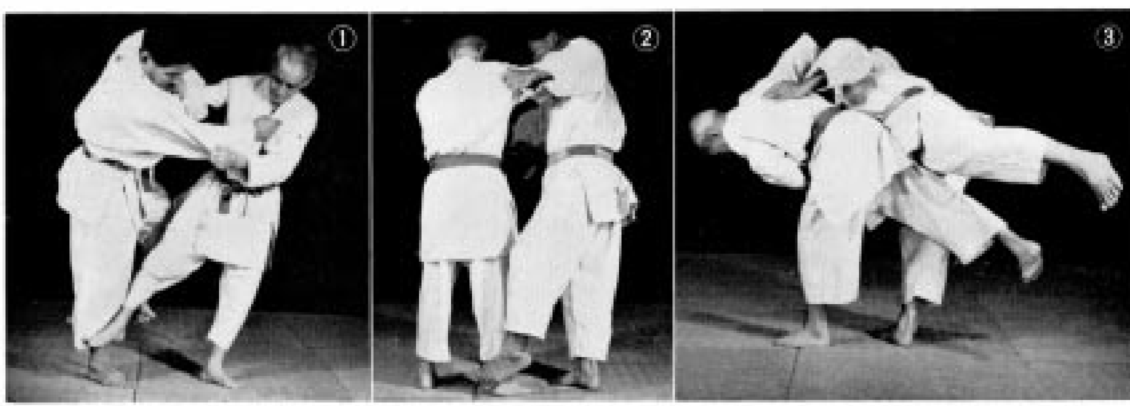
When the opponent comes to sweep by *Kosotogari* (small exterior reaping) or by *Deashibarai* (projected foot reaping), while letting him sweep so, dodge your body quickly and twist the waist. Then, by applying *Tobimakikomi* (jump and coiling-in) your trick will be fine (8).

Variation 3

Or, removing the leg reaped out to the front outside, twist and drop down your body, and such will prove better (9, 10). What is all important in this case is the following quick action:—the moment he approaches to supply his technique, when push forward with the hand holding the lapel and at the same time pull-and-wring with the hand holding the sleeve.

Variation 4

Another way is to raise up lightly the leg reaped out, and to apply *Seoinage* (throw down over the back) by dropping the waist or by applying *Ashiguruma* (foot wheeling).



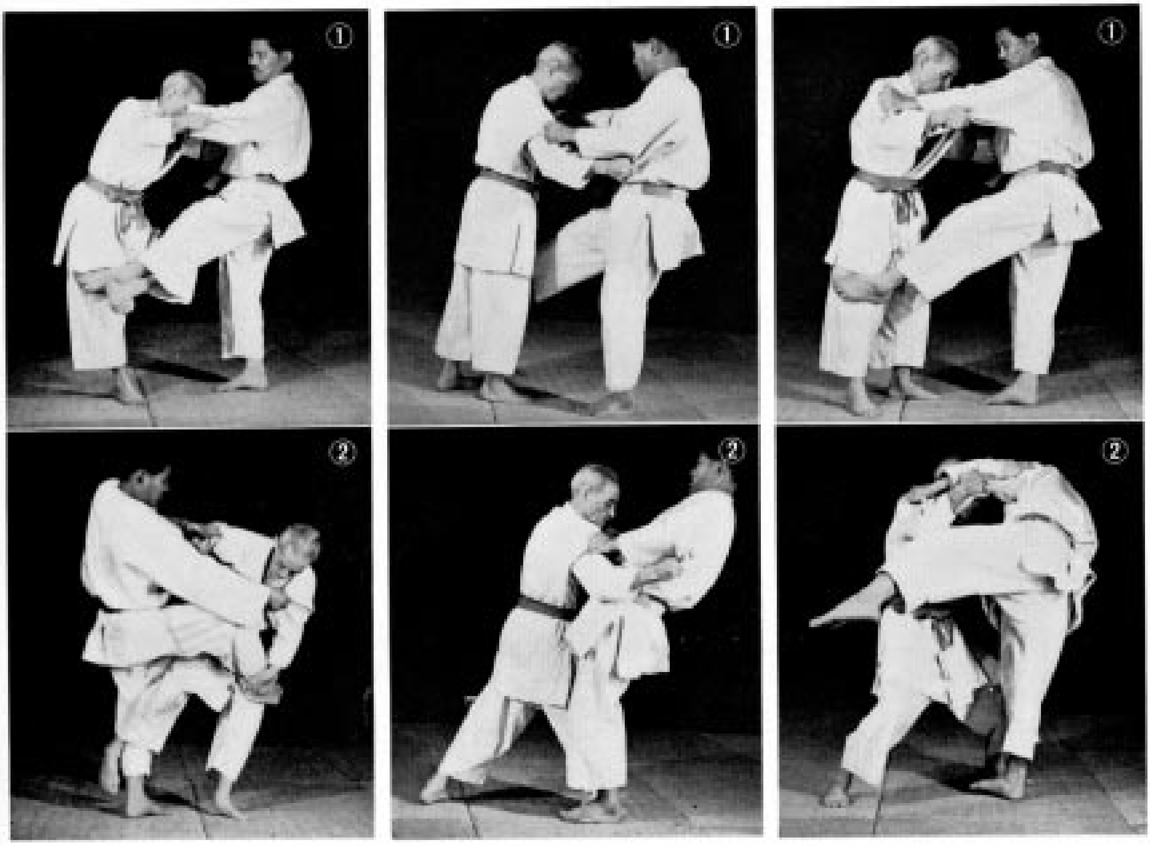
69. *Kosotogake*
(Small exterior hooking)

Escape 1

Suppose both grip sleeves each other in the natural way in the right natural posture, and the opponent tries to apply *Migi-kosotogake* (right side small exterior hooking). While letting him apply it and reading his mind, drop your balance a little and control him in his left rear corner by raising and moving round both hands. Then, it is you that apply *Migi-Kosotogari* inversely, and then he will be outplayed.

Escape 2

When he applies left-side small exterior hooking in each other's right natural posture, one effective way is to let him apply it, while turning your body to the left in a twisting way and changing to *Migi-Uchimata* (right side interior thigh) (2, 3).



70. *Hiza-guruma*
(Knee wheeling)

Escape 1

The moment the opponent comes to put his left sole on your right kneecap in order to apply *Hiza-guruma* in each other's natural proper-posture (right upper 1), when advance your left foot to the left front side (*2*). Or, if he tries to apply it on your left kneecap (middle 1), move your right foot to the right front side. Then his technique will get nullified, his balance, then, breaking either in the right or in the left rear corner.

P.S. How to defend and escape *Sasaetsuri-komiashi* (foot supporting and decoying) is almost the same with the above in rule.

Escape 2

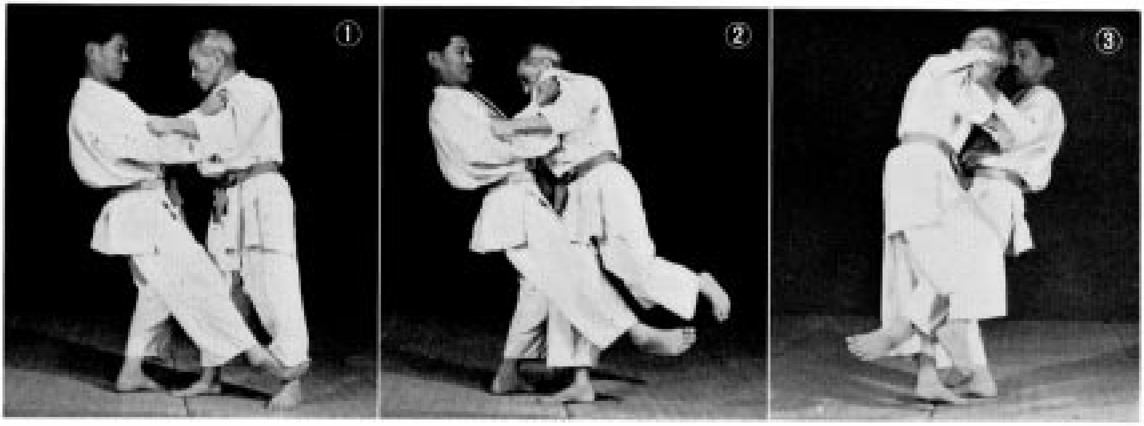
For instance, when he comes to apply knee wheeling on your left leg in the rear, move the leg applied lightly and naturally to its direction and plant your right foot in the front between his thighs for maintaining your posture: if you push and float him just to his rear, easily and finely you will escape it.

Escape 3

Or, in the similar form to the above, as shown in (left 1), hook his right leg with your left, push and break him to the left rear corner, and he will fall down as he is deprived of his center.

Escape 4

Like the above, the moment you snatch his right ankle applying the trick (left *2*) with the left hand in the natural way, when reap his left leg with your right by *Ōuchigari* (big interior reaping) and drop him down just to his rear. Then, he will fall down splendidly.

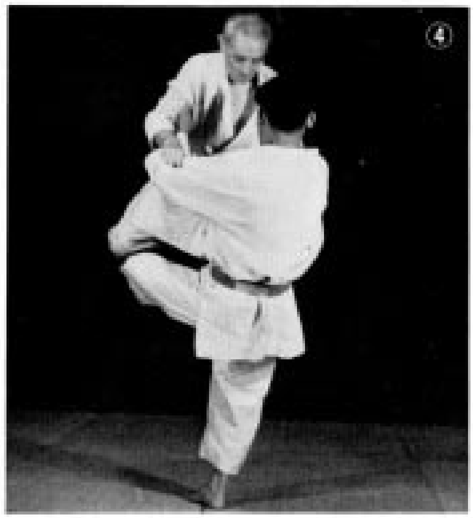


71. *Sasaetsurikomiashi*
(Foot supporting and decoying)

Escape 1

In this form, sweep away the opponent's leg, inducing him to form *Sasae-tsurikomi-ashi,* and adopting the point of *Harai-tsurikomi-ashi* (foot sweeping and decoying). Namely, the gist of *Sasae-tsurikomi* and *Harai-tsurikomi* mingled together produces quite an effective issue and frequent better instances. The moment he tries to decoy and sweep yours, when you revive the upper part of your body by bending backward with the waist as fulcrum: manage yourself so as you and he are face to face. Bend and float the knee joint of the leg then swept away. Then your leg swept away will naturally be in the outside of his leg which swept yours, and his technique will splendidly be nullified (1, 2, 3).

When you are decoyed in deep, manage your body as if leaning upon his body. Controlling him with both hands, dodging to his direction with the body rounded, you will escape it (lower 4). You will win a fine victory by trying *Sasae-tsurikomi* yourself inversely in two-huge-comma form while dodging and escaping according to the example (1). No doubt it is effective, too, to apply *Tsubame-gaeshi* by reading his mind.

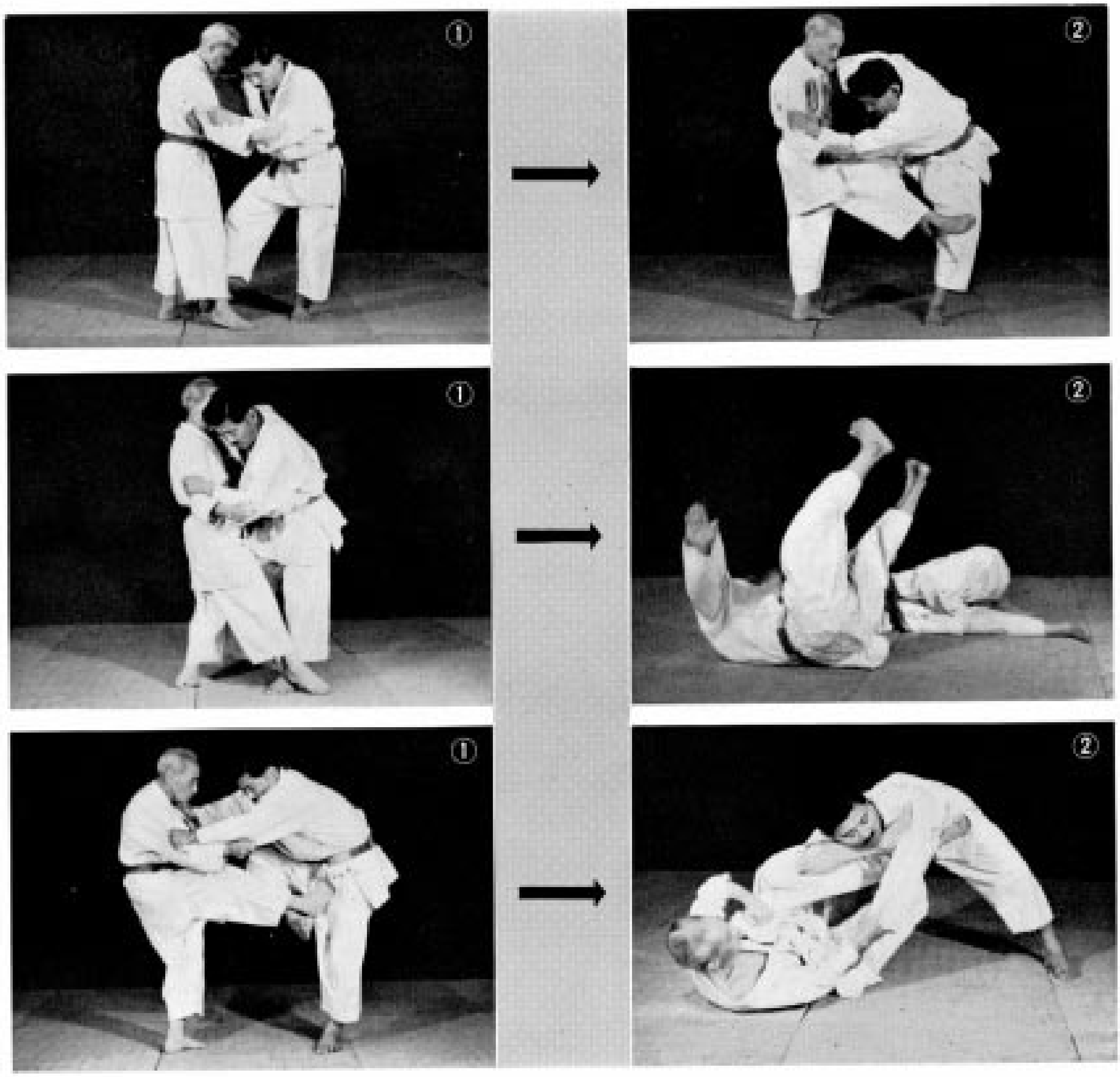


Escape 2

How to escape in the above case is to apply the rule of waist wheeling.

Escape 3

Suppose he tries to apply 'foot supporting and decoying to the left'. Read his mind quickly: the moment his left sole puts on the outer shank of your right leg, when edge your left foot toward his right foot: make left-side self defense posture and try to drop him to the left corner. Then, his posture will break in the right rear corner, and your technique will set finely.



72. *Kouchigari*
(Small interior reaping)

When the opponent tries to apply you small or big interior reaping, to make your body stiff and rigid is forbidden, but make it ever so much flexible. And you must raise up your leg to which his trick is applied and escape his trick lightly.

Escape 1

Suppose both are in the right natural way and the opponent tries to apply you right-side small interior reaping. If he tries to reap your leg high in the air, do not resist it, but raise and stretch out your leg thus reaped. Press down his left kneecap quickly, pull it down with the right hand and at the same time push it round slightly with the left hand as if twisting him down to his left front corner. Then, he will fall head over heels with inertia to your right front corner in the form of knee wheeling (upper 1, 2).

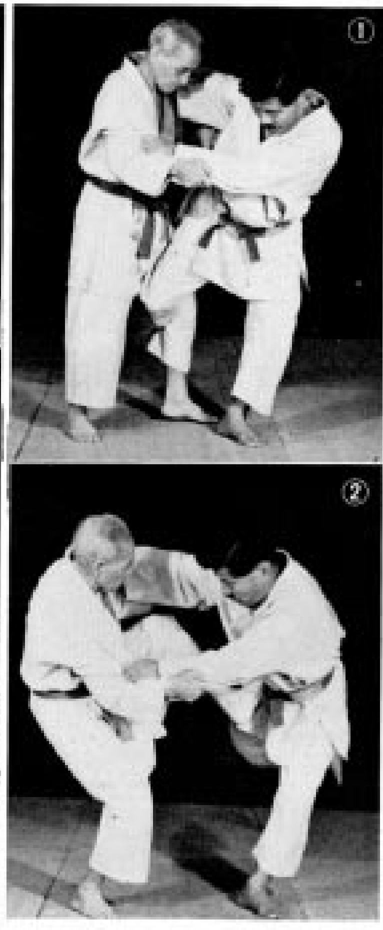
If he tries to reap your leg at the lower part in such a case as the above, your technique will set finely by applying him right-side foot supporting and decoying trick in accordance with his reaping strength (middle 1).

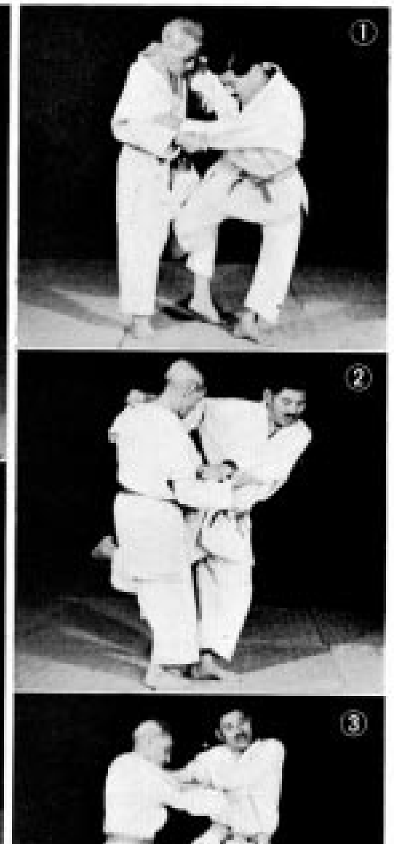
Again, leave your body slipping (middle 2) by his reaping and pulling, apply right-side self-abandonment by strengthening the right hand pulling down. Then, he will fall head over heels far away. If he reaps and pulls

the leg with the extreme right-side posture, it will be effective to apply him left-side self-abandonment technique in the floating trick form.

If he comes on reaping up the leg and edging his body, you should apply *Migi-tomoe-nage* (right side huge comma throw) (lower 1). And if pressed upon forcibly and you fall on your bottom, that instant, pull him to you and twist the body slightly to the right; push your left leg to his throat over his head, holding his left arm with your right hand. Then your technique will set (lower 2).







73. *Ouchigari*
(Big interior reaping)

Escape 1

Suppose both are at grips in the right natural posture and the opponent comes on you applying *Ōuchigari* with your left leg forward. Reap his right leg trying to reap your right leg inversely with the inner part of your left kneecap. Pull him down just to

his right rear corner with both of your hands, and he will be thrown down on the back. In this case, to sweep his left foot together with the right is, no doubt, quite effective (right 1, 2, 3).

Escape 2

Suppose you and he are in the right posture, and he tries to apply the technique to your left foot in the rear. Then you are to reap it up repulsively, and it will be better to set your trick. Again, if he applies the technique by edging to your left side, you had better reap up his leg while moving the upper part of your body a little to the left.

Remarks

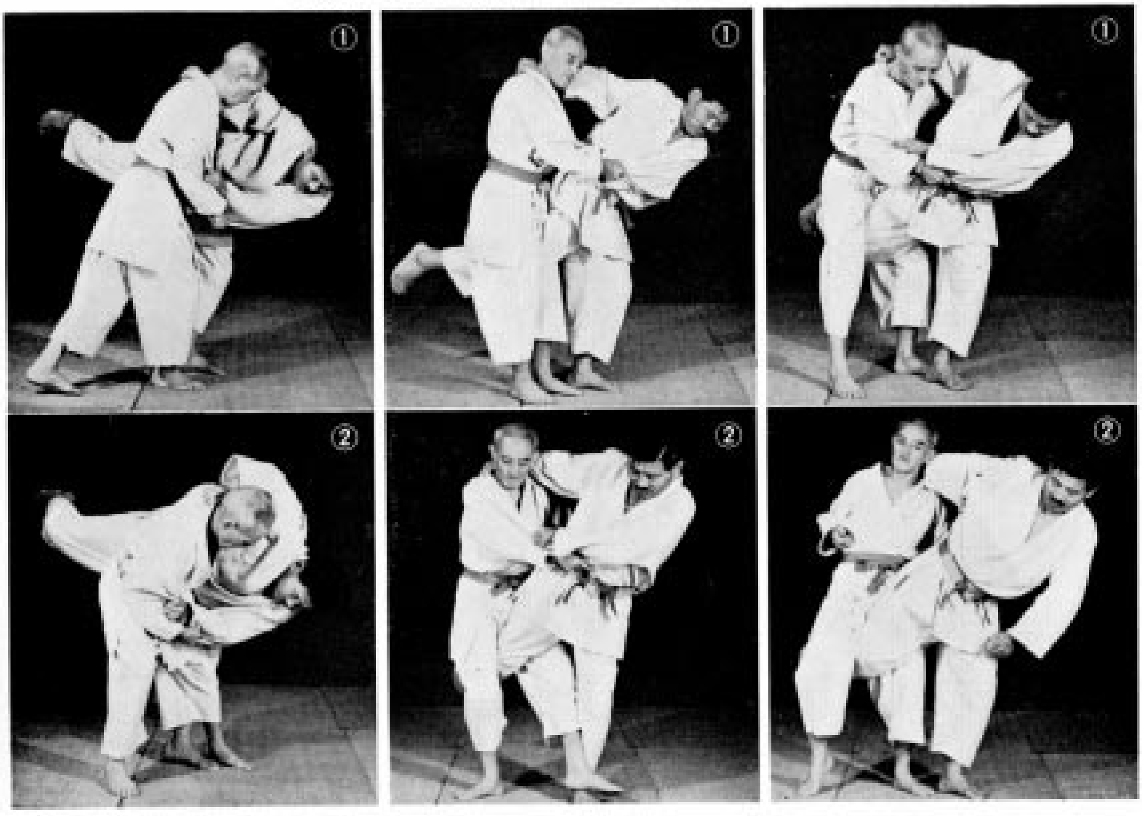
In the above form, as a natural order, the opponent approaches you with the left foot advancing along the right foot. Here it is wise to reap it, taking advantage of some unguarded point.

Avoiding 1

Another favorable way is to apply him *Tomoenage* with the leg which has lightly reaped up his left leg just reaping yours (middle 1, 2). If he, however, advances on and on trying to reap, you should apply *Tomoenage* with the right foot by lowering your body in accordance with his strength.

Avoiding 2

When he comes on trying ride-side *Ōuchi-gari*, it is better to drop him to the left the moment you escape the left foot quickly. Here, you must either keep holding his left sleeve from the first or must change your grasp of the left lapel to the left sleeve (left 1, 2, 3).



74. *Uchimata*
(Interior thigh)

In this technique, always be mindful of keeping the upper part of body ever active and adaptable as well as of being ready to quick variation.

Avoiding 1

Suppose both are at grips in the right natural posture and the opponent applies you right-side *Uchimata* by decoying you to right-side turning. In this case, adapting yourself to his attack, dodge quickly to right turning the moment his right leg enters. Then, shake off the right sleeve giving a bullet-firing strength to the left lower abdomen. Here, your right foot has lightly been raised up (right 1, 2, 3).

The moment you dodge away your body with the above-mentioned gist, when lower down your balance and jam his leg projected with your legs. This is, too, a better way (middle 1).

Avoiding 2

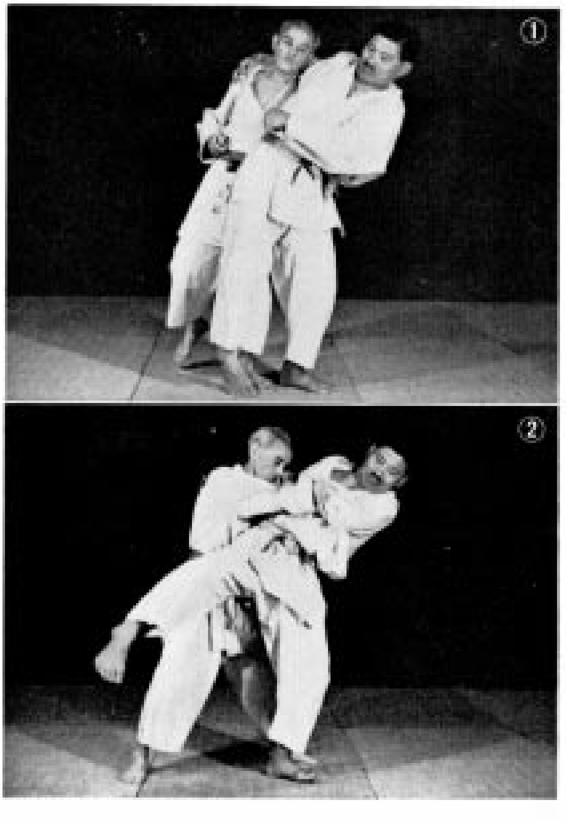
When the opponent enters deep into the thigh in each other's right-side posture, make the upper part of body active. And while floating your body to the right, put lightly your left instep on the interior side of his left leg, and his technique will be nullified (middle 2).

If he springs in just in front and applies the technique, allow yourself to be raised up and lean on the left. Then, he will break the posture to the left rear corner, and either his technique will be nullified or his waist will be broken down.

Repulsion

Here is explained one of the most effective hidden and reversed tricks. Suppose both are at grips in the right natural posture. Already having read his mind, dodge your left foot to the rear of your right the moment he attacks you. By so dodging, make his right foot cut the air and try to drop him down to the left. Then your technique will set finely (left 1, 2).

Or, if you can induce him to cut the air perfectly, you will set the technique splendidly by mere twisting him down just in front.



Epitome of avoiding waist tricks

1. Suppose the opponent comes on entering the right waist. Shaking off the right arm by dropping down the right shoulder while bending the body backward, dodge the right leg lightly to the rear of the left leg. Then, your bullet-shooting strength in your left lower abdomen will affect him most effectively, and his technique will be nullified (left 1).

2. If you, reading his mind when he enters the right waist, dodge your body by pushing the left leg to the left rear slantingly, his posture will naturally break in his rear corner. This is a rational way of avoidance (left 2).









75. *Ukigoshi*
(Waist floating)

Repulsion

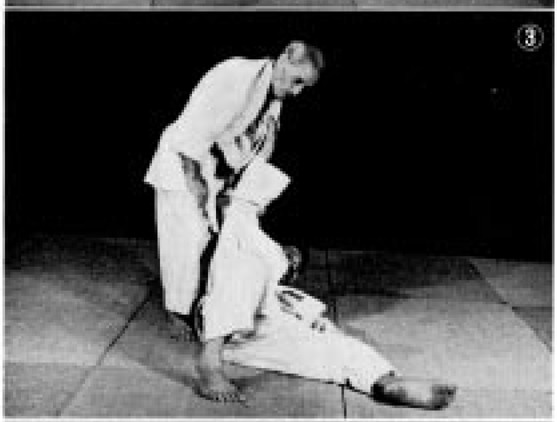
Ukigoshi is a technique requiring the quickest waist-twisting the instant when the waist touches his thigh, so, it is quite difficult to make a repulsive trick or to apply a reversed trick. When you are rich, however, in drill and experience, and motion gets free and agile (left 1, 2), you can grasp his rear belt with one hand, and the other you can put on his front abdomen: while being applied, you will set your technique splendidly by taking initiative of his trick (3).

Defense

Suppose the opponent, in a form of *Ukigoshi*, thrusts the right arm along the back side by dropping the right shoulder. You must move the bodily weight to the left ankle-corner, raising the right slightly the moment he approaches the right waist. Then, control him inversely by strengthening the left armpit and the left waist, and he will break the posture in his rear corner (left lower photo), and his technique will be nullified. When he is broken and thrown down, your technique must be changed to a trick of holding him under.













76. *Ōsotogari*
(Big exterior reaping)

Defense

When both are at grips in the right natural posture and the opponent is applying right-side *Ōsotogari* (right upper 1), turn round and change step, the upper part of body bending forward to the left front corner. Then, strengthen the right waist and, at the same time, pull to the lower part of your left armpit your left pulling-hand holding his right sleeve: this will prove to be an excellent defense. And in this posture, lose no time to advance the right foot one step to the side (2), and apply *Ōsotoguruma* (big exterior wheeling), then he will be thrown down.

Repulsion 1

When the opponent approaches you with a bounding momentum, adapt yourself to his oncoming movement: edge round your left foot so as it is near his left foot (left 1): scoop up with your right front thigh his rear thigh of the right leg giving you a reaping trick (left 2). Try to float him with both hands bending the body backward, and he will be thrown down in a revolving way in the air (3).

Repulsion 2

The moment the opponent runs to you, when bend your right leg crossways to the left front (left lower photo) and raise it up lightly. Twist him down to your right side, and he will fall down, his leg cutting the air. Here, it is important to change your right hand grasping the lapel to the left sleeve.





77. *Ogoshi*
(Big waist)

Defense

When the opponent makes right-side four-arm gripping form in order to apply *Migi-Ōgoshi*, a good defense you will secure by grasping his front belt with your left hand thrusted along his right arm for controlling him (2). Again, pulling the front belt and his left sleeve to you with your right hand, put your left leg on his left leg (3): at the same time, apply him *Haraigoshi* (waist sweeping) (4), and you can throw him down, though somewhat persistent it will be (5).

Repulsion 1

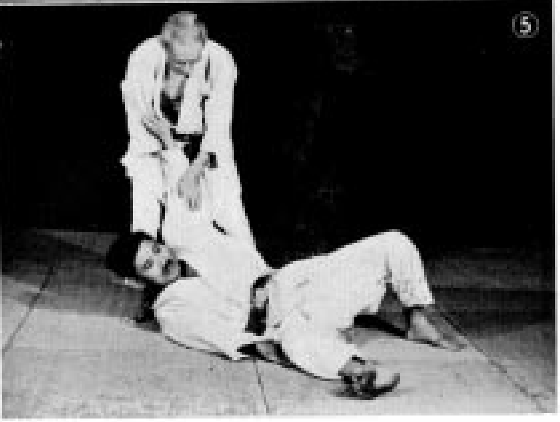
If the opponent's waist has already been in, you must adopt *Hanegoshi* or *Yokoguruma*.

Repulsion 2

The moment the opponent attacks by approaching the right side of waist while advancing the right foot, when take the initiative by twisting the body to the left, and should change your technique either to *Hidari-ukiwaza* (left floating trick) or to *Hidari-yoko-otoshi* (left side dropping).











Repulsion 3

The moment he thrusts the right arm through the lower part of your left armpit, when put your right palm on the front part of his right armpit, and at the same time embrace his right arm with your left hand, piling the left hand upon the right arm: settle your body firmly by approaching your left foot quickly to the outside of his right foot, and then wring him up. Then, you will win a fine victory as your technique will be of an inverse effect. Here, while applying the inverse technique, you may as well apply *Seoinage* (overshoulder throw).





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78. *Yoko-otoshi*

(Side dropping)

Repulsion

The moment both grip each other in four-arm form, when stoop down your waist lower than his. Scoop up his right popliteal with the left hand (top photo), apply *Ōuchigari*, and his fall will be sure.

Defense

Suppose both are at grips in four-arm form and the opponent tries to apply *Yoko-otoshi* (side dropping). At this instant, lean the upper part of body on the left in the twisting way, strengthening your left armpit enough to reduce the strength in his right forearm: while thus leaning, raise and float your right leg lightly (1). Wise is it to come to hold him under (2) so as the leg gets loose naturally over his left leg and is put on him in accordance with his movement.



79. *Harai-tsurikomiashi*

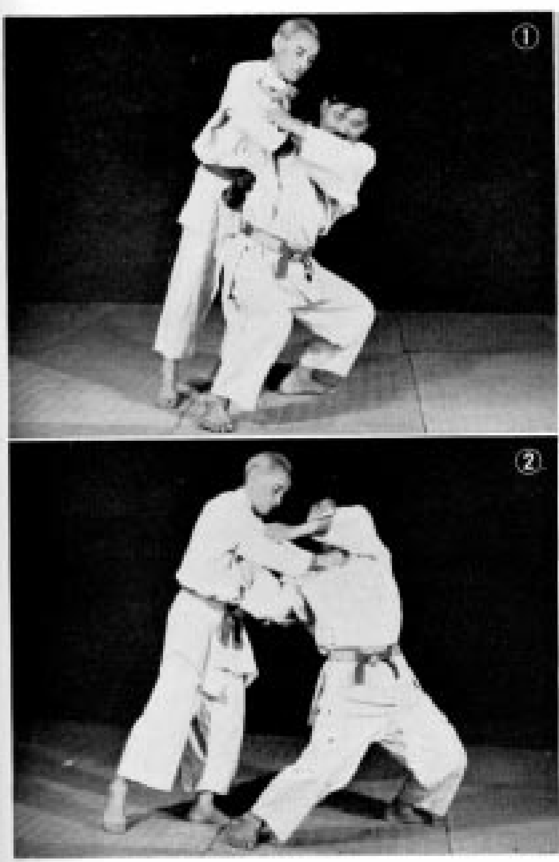
(Foot sweeping and decoying)

Defense 1

Suppose both are in right posture and he tries to apply left-side *Harai-tsurikomiashi* when your right foot is about to withdraw to the rear. Do not resist his leg trying to sweep yours (1), but bend the knee to the front lightly; while raising the leg for avoidance (2), lower it with both hands. Then, his posture will break.

Defense 2

When your presentiment tells the opponent is just about to attack you with a technique, or when you induce him to do so, spring round the right leg to his outside. Then, twist him down just to his left rear corner (3), and he will be thrown down helplessly.





80. *Seoinage*

(Overshoulder throw)

Defense 1

The moment the opponent attacks you, in each other's right natural posture, applying you right-side *Seoinage* with his hand holding your lapel (1), when quickly control his right hand with your left hand grasping the sleeve (2), trying to push and drop him to the direction he turns round. Moving the most part of your weight to your left foot, add some pushing strength to the right hand. Then, the posture of his waist will be utterly broken.







Defense 2

If he attacks you persistently with the waist stooped, grasp his left sleeve with the right then holding the lapel (outer or lower part of sleeve). Then, as indicated above, control the right hand with the left and raise up his left arm with the right quickly. Then, his balance will be broken as if being twisted round (3 on previous page).

Defense 3

When he attacks you applying right-over-shoulder throw, let him apply the technique (4). Then, shaking the head to the right, raise and float the right leg as if turning it round to the front; and the body will get loose, and you can escape with ease.

Repulsion 1

Obtain better experience of practice and better carriage of body, and you will be able to push one leg into his thigh, while receiving his over-shoulder throw, and to throw him down by changing to *Yokoguruma* (side wheeling) (5, 6).

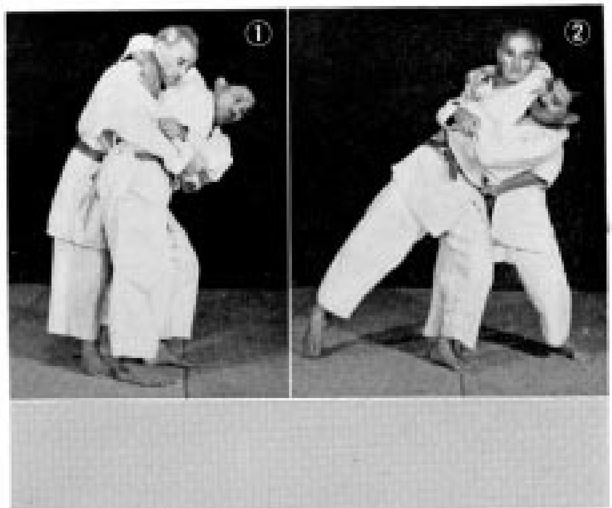
Repulsion 2

When he comes on applying *Migi-Ippon-Seoi* (right-side single-time over-shoulder throw), quit your left-hand grasp, dodge the body behind his back in the left turning way: make him cut the air; grasp his right lapel in the natural way with the left hand thrusted through the lower part of his left armpit. Throw him down to the rear with your right knee erected applying *Migi-okurieri*, and your technique will set finely (right lower 1, 2).





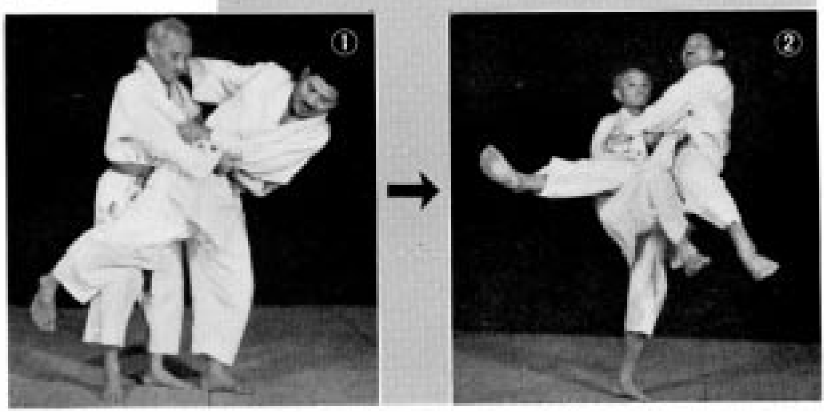
81. *Koshiguruma*
(Waist wheeling)



How to defend

When he is applying the above technique, embracing the nape and pushing in the waist deep (upper 1), strengthen the nape and lower down your waist: manage the left leg quickly (opening it to the left aslant) as if leaning upon him, and (upper 2) he will lose his balance and will be broken helplessly in the left rear corner.

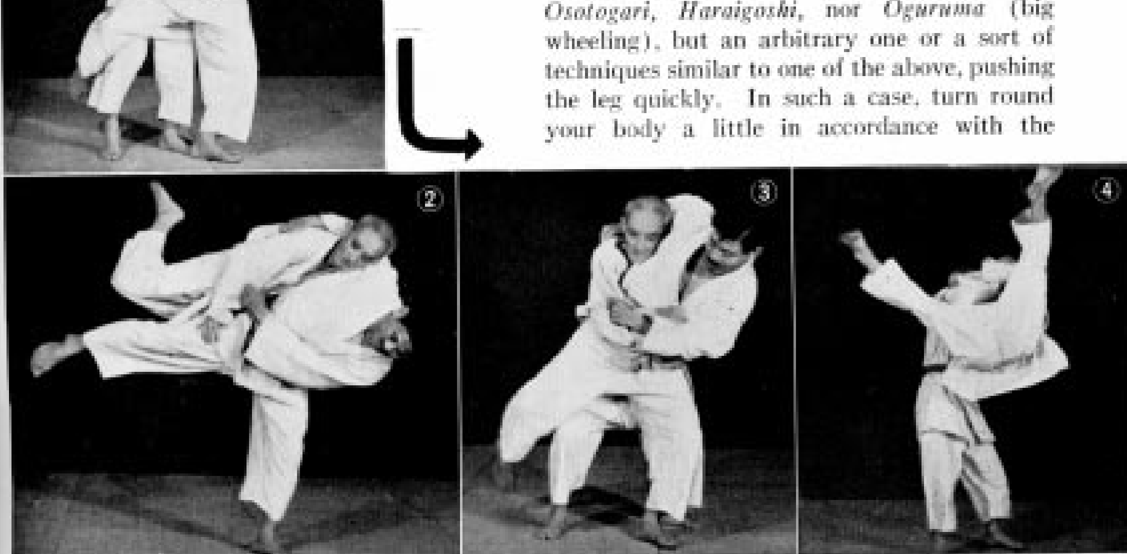
The moment his balance is lost, when you may as well throw him down by holding him up with the bullet-like strength coming from the lower abdomen (lower 1, 2).





82. *Haraigoshi*
(Waist sweeping)

Prior to explaining the reverse-sense of this technique, we think it necessary to indicate several forms shown in practical cases. Sometimes the opponent will apply not well-formed *Ōsotogari*, *Haraigoshi*, nor *Ōguruma* (big wheeling), but an arbitrary one or a sort of techniques similar to one of the above, pushing the leg quickly. In such a case, turn round your body a little in accordance with the







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direction to which the leg is pointed. Raise up high the front thigh with the knee bent, and he will rotate round in the air incisively on the spur of momentum (3, 4 on previous page).

Defense 1

Or, when he pushes the right hand formally through the left armpit, shake off your right hand, and it will be a fine defense (top photo).

Defense 2

If he pushes the left hand forcibly, drop down the balance by withdrawing the left foot crosswise. Then, he will break helplessly in his rear corner as shown in the lower photo.

Repulsion

If a stronger-built opponent applies the technique, do not resist it but put the left hand on his left thigh quickly and the right hand palm on the root of the right thigh or on the outside of it. This instant, spring up with more strength than his up-sweeping strength so as his center is lost. Here, if you change to *Hidari-tobigoshi*, your technique will set well (1, 2, 3, 4).



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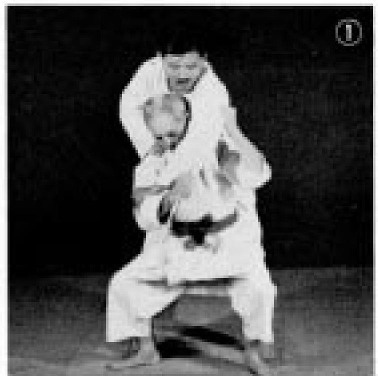


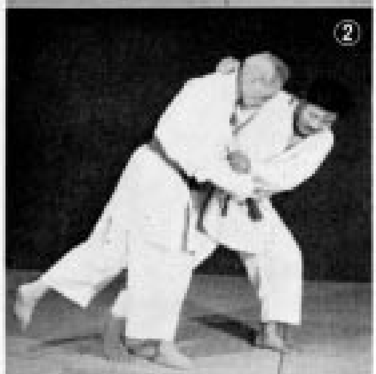
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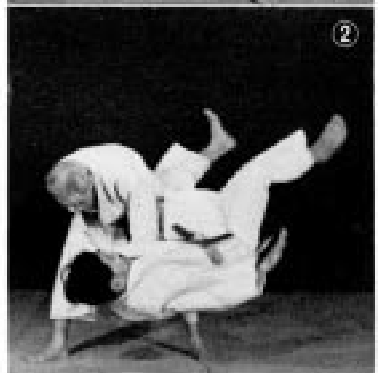


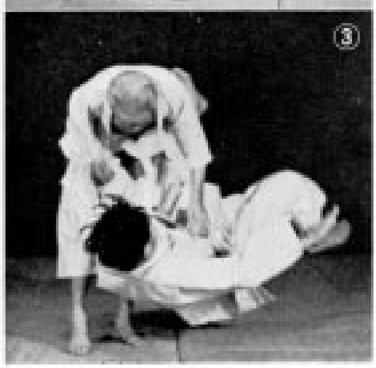












83. *Taiotoshi*
(Body dropping)



Repulsion 1

This technique requires much strength in pulling the hand and very quick movement and carriage of body. Here is explained most important gists in defensive variation.

Suppose both are at grips in the right posture and the opponent's right leg steps on trying to apply right-side *Taiotoshi* (1). At this instant, you must try left *Tobigoshi*, springing forward with the right foot (2) with the upper part of body bending backward. Then he will be down (3).

Repulsion 2

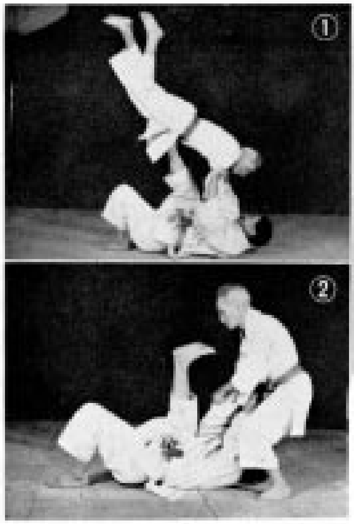
If the opponent is inferior to you in physique, try such a big trick as *Hidari-Oguruma* or *Hidari-Haraigoshi*. Then, your technique will set splendidly (middle 1, 2).

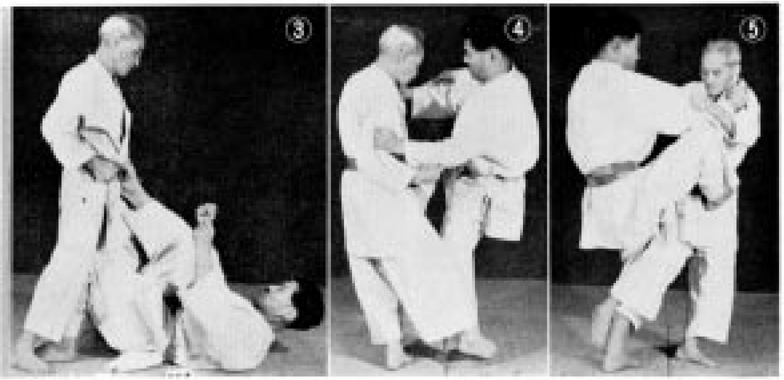
Repulsion 3

If the opponent is superior in physique, you should give him *Hidari-Ippon-Seoi* the moment you spring upon him (right 1, 2). Here, *Migi-uchimakikomi* will prove successful, too.

Repulsion 4

Having already read the opponent's mind, shake off your right sleeve and sweep-and-pull-down like the form of *Deashibarai* (projected foot sweeping) the moment his right foot touches the floor (right lower photo). Then, he will fall down on the back.





84. *Tomoenage*
(Huge-comma throw)

Defense 1

Suppose the other tries to put the right foot. Allowing him to do so, bend backward your neck by strengthening the nape, and spring just in front as if dodging to the right. Then, you can escape finely (1, 2).

Defense 2

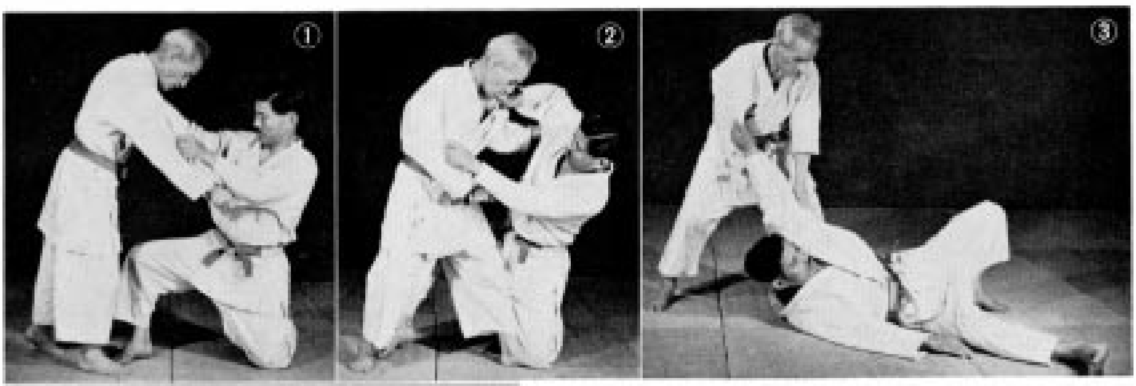
To shake off the sleeve grasped by him is easy and effective (3).

Repulsion 1

The moment he puts his sole, when sweep away the other leg (which will step on) by reading his mind, and he will be down on the back violently (4).

Repulsion 2

Quite eff:ctive is it to apply *Ōuchigari* to his leg which he is just withdrawing (5).





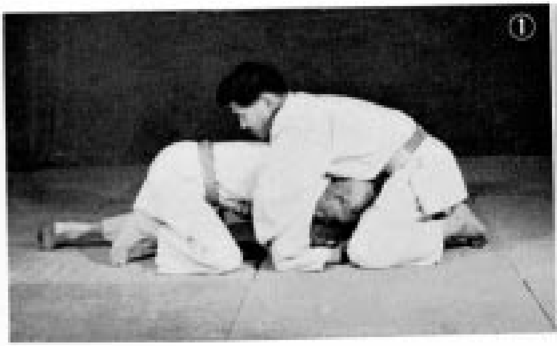
85. *Ukiotoshi*
(Float and dropping)

Repulsion 1

Suppose he is trying the technique with the left knee erected. Making the upper part of body adaptable and agile, edge on with light step of the right foot having regard to his oncoming strength: this instant, deal him *Hidari-taiotoshi*, and he will fall down finely with the kneecap as starting-point (1, 2, 3).

Repulsion 2 (cf. Remarks of Uchimata)

Give a trick like *Uchimata* to the opponent's bent knee the moment he bends his by reading his mind, and your trick will prove wonderful (4).





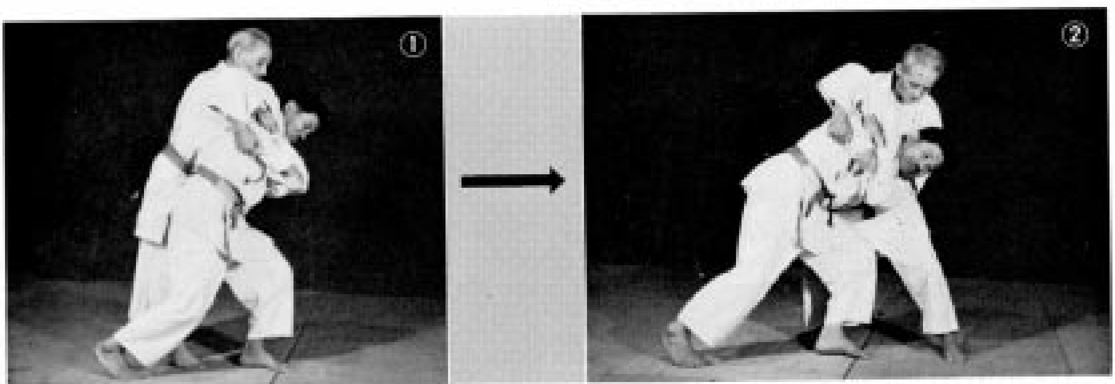




86. *Tawaragaeshi*
(Straw-bag turning down)

Repulsion

When he is in the posture of the right foot putting forward (1), catch-and-pull the kneecap of the foot: at the same time, push your left foot to his rear, (2) dodging the body to the left. This moment, thrust the left arm to his left thigh deep through his lower abdomen (3), and he will be controlled in the form of *Kuzushi-Ushirogesa* (4).

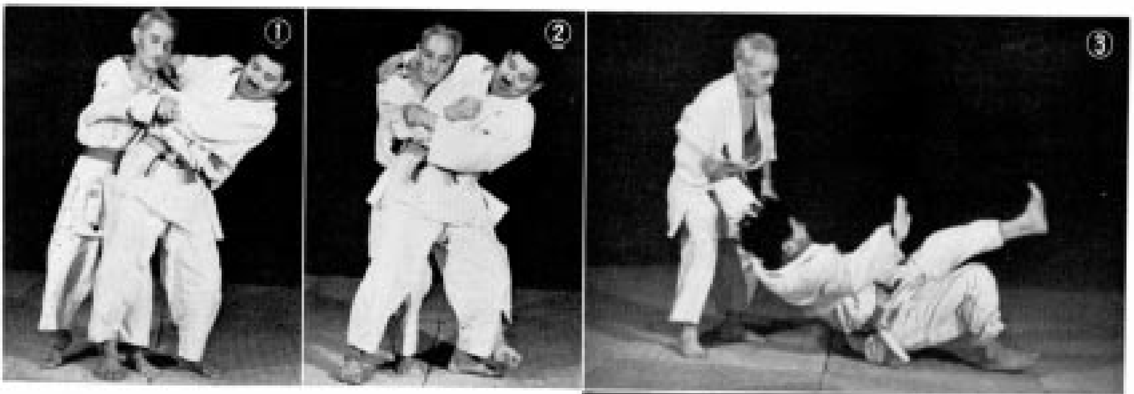




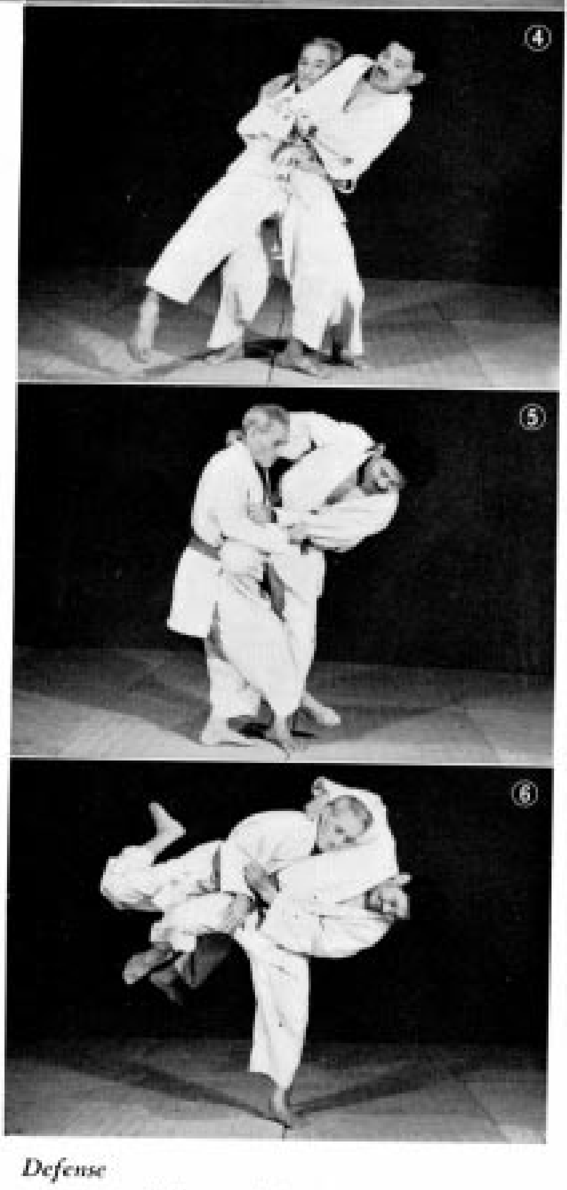
87. *Sotomakikomi*
(Exterior coiling-in)

Repulsion

Suppose he is dealing you *Sotomakikomi*. Raise up and dodge away your right leg lightly (1), and thrust the left hand to his front throat for control (from his back then beginning to break due to coiling (2)); then it will be better, too, to deal him *Okuri-eri-jime*. Now, *Uchimakikomi* (interior coiling-in) is similar to the above as shown in the left photo, so this is to be referred to *Sotomakikomi*.



88. *Hanegoshi*
(Springing-up waist)



Repulsion 1

Suppose the opponent opposes you edging his waist deep into your right waist in each other's right natural posture. At this instant, dodge your body slightly by turning to the right, making an illusion of his strength: reap up his left leg with your right foot from behind, and you can throw him down on the back (1, 2, 3).

Repulsion 2

Again, if he edges the waist shallow or attacks you in the right posture against your left posture, twist your waist to the right quickly and make his illusion of his strength by the bullet-firing strength coming from your left lower abdomen. The moment he tries to regain his posture, when reap his left foot or pull him down by sweeping it away (4, 5). Then, he will fall down just in front splendidly.

Repulsion 3

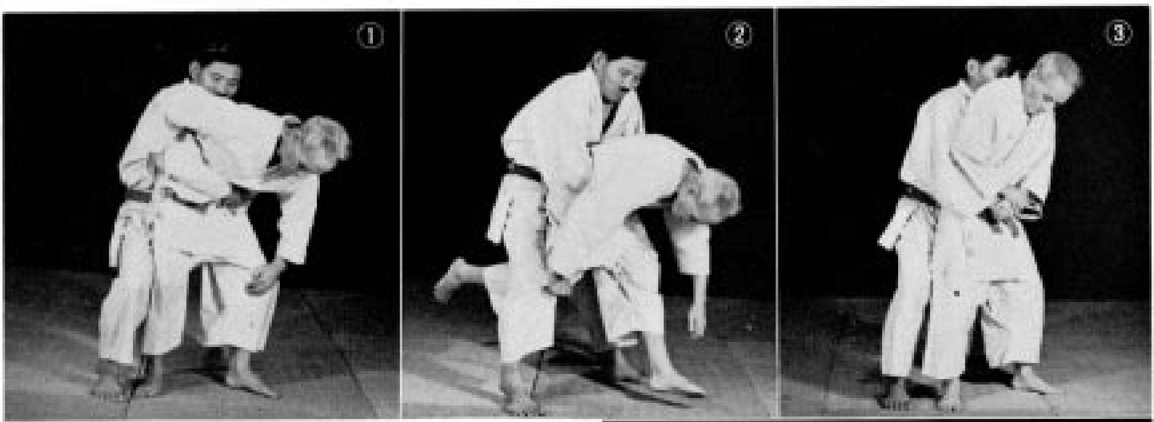
Another effective way in the above case is to hold up his left thigh with the left hand quickly and to deal *Hidari-utsushigoshi* or *Ushirogoshi* the moment he comes on applying the technique.

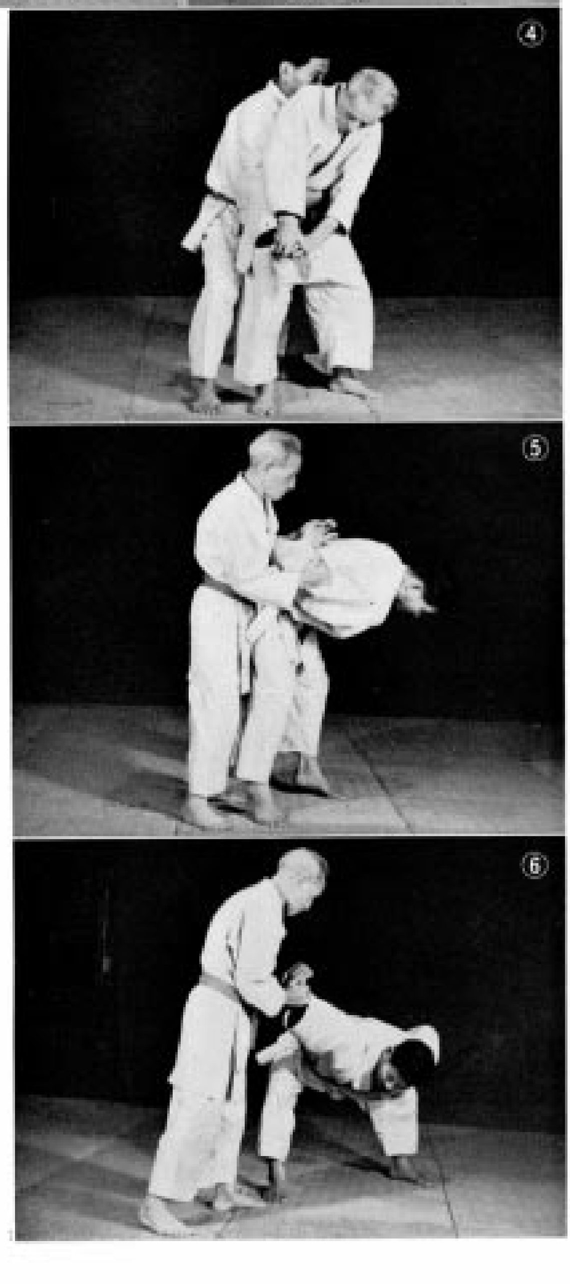
Repulsion 4

If you stand on the defensive against an opponent of stronger build, receive his dealing as he does, and you had better apply a trick like *Haraigoshi-gaeshi* (repulsion against waist sweeping) (6).

Defense

Suppose he is attacking in the right posture. At this instant, shake off his right arm to the rear (by withdrawing your right foot quickly) with the bullet-firing strength from the left lower abdomen.





89. *Ushirogoshi*
(Rear waist)

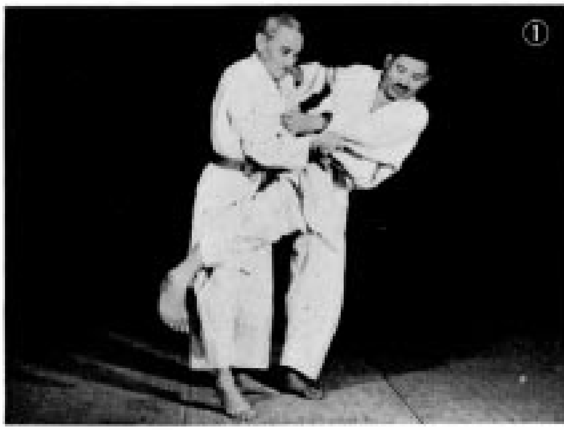
Defense 1

Thrust one of your feet deep into the rear of the opponent's thigh when he embraces the rear part of your waist. Then, take out your strength and lean forward (1), and he will lose his center due to your weight upon him and will find it difficult to embrace you up. If the opponent is powerful enough to embrace you up despite your defensive trick, do the above, grasping one of his kneecaps in the natural way (2).

Defense 2

Press your left palm (when his right hand is on the other) upon his wrist then crossed with the other in order to embrace you. Wresting off the crossed wrist by the bodily strength with which you drop the waist quickly, turn round your body to the right (upper 3). Press your right palm holding his right arm upon your left wrist in the natural way and raise it upon his back (5), and the wrists will be inverted. In the practical case, many players pull opponents into the thighs, and a match will set by *Newaza*.

For *Uranage*, refer to *Ushirogoshi*.





90. *Oguruma*
(Big wheeling)

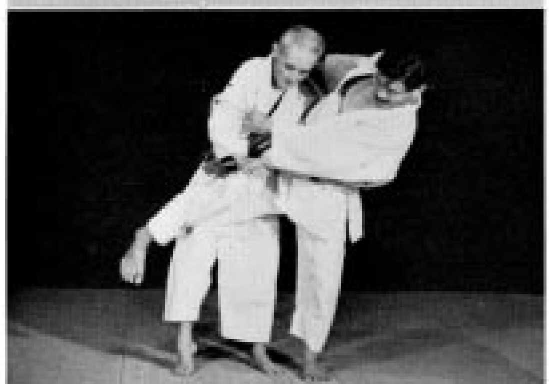
This is a big technique of bodily management to make the opponent's physical-center waver and to deprive him of his attacking spirit, so, the very gist of defense is, in short, not to be in a hurry.

Repulsion 1

Suppose he deals a right postured trick and edges in the turn-round way by raising up the right leg. Then, lower your body a little for control in the left-side edging way, and his balance will break in his left rear corner.

Repulsion 2

When an opponent of stronger build deals you the technique, you are to oppose his with the gist of *Haraigoshi-ura—2* (cf. *Haraigoshi-ura*). One caution needed here is, however, to put and hold the upper part of his left thigh with the right palm instead of putting it on the right front thigh.







91. *Ukiwaza*
(Floating trick)

Repulsion

Suppose the opponent tries the technique in each other's four-hand-gripping form. The moment he deals it, when pull off the right arm: at the same time, hold his right arm under fully, and pull his right popliteal in *Migi-Kouchigari* way. Then, he will fall down on the back.



①



②

92. *Kataguruma*
(Shoulder wheeling)



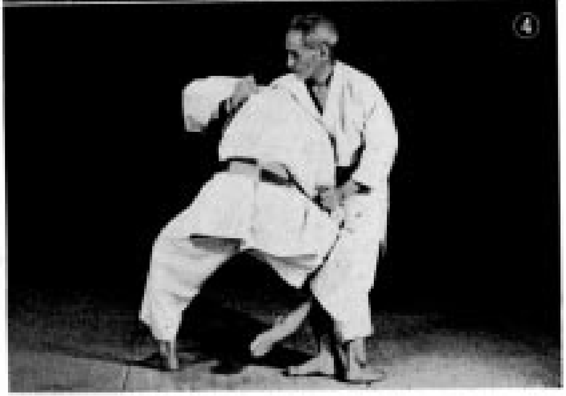
③

Repulsion 1

The opponent will thrust the right arm into your thigh intending to deal you *Kataguruma*. At this instant, thrust your right arm deep into his left armpit, and you will throw him down to the left rear corner with the gist of *Tawara-gaeshi* (1, 2).

Repulsion 2

The moment you thrust the right arm into the thigh, when quickly drop the waist and withdraw the left leg turning round to the left. Pull-and-twist him round with the right arm thrusted deep in his left armpit, and he will be under control (3).



④

Defense

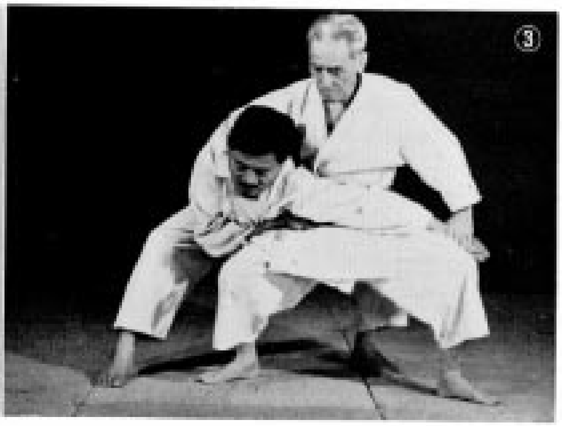
The moment his right arm is thrusted into your thigh, when hitch your left leg deep on his right popliteal. Pull the right leg, twisting the waist to the right, and that will be a fine defense (4).



93. *Tsurigoshi*
(Waist angling)

Opposing his *Ōtsurigoshi* (big angling of waist), you should take the initiative of the technique and win a victory by *Utsushigoshi*, *Uranage* or *Ushirogoshi*. Against *Kotsurigoshi* (small angling of waist): suppose he tries right-side *Kotsurigoshi*. Thrust your left arm quickly in his right armpit through the outside of his right arm thrusting in: manage your body opening to the right, and it will be a fine defense. Then, lose no time in attacking him inversely with the gist of *Ōgoshi* Repulsion 3.

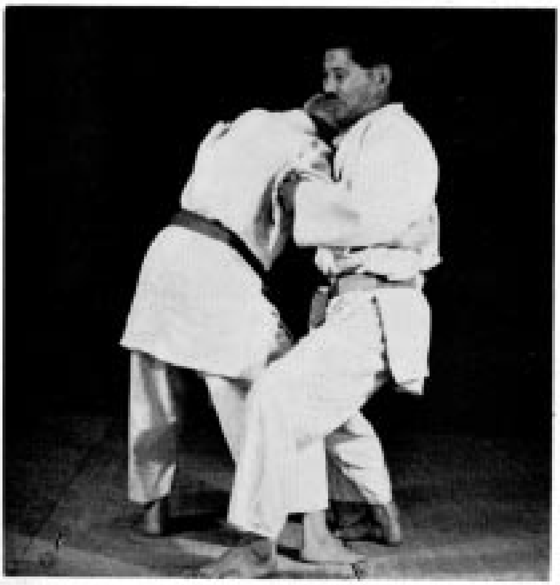






94. *Obiotoshi* (Belt dropping) and *Sukuinage* (Scooping throw)

Suppose he is dealing the technique from your right side (1). Embrace him quickly with your balance moved forward and apply him the trick in *Migi-Ōguruma* way, and his fall just in front will be splendid (2). In such a form, control him while dropping the body, and it will form a fine inverse trick, winning an excellent victory (3).

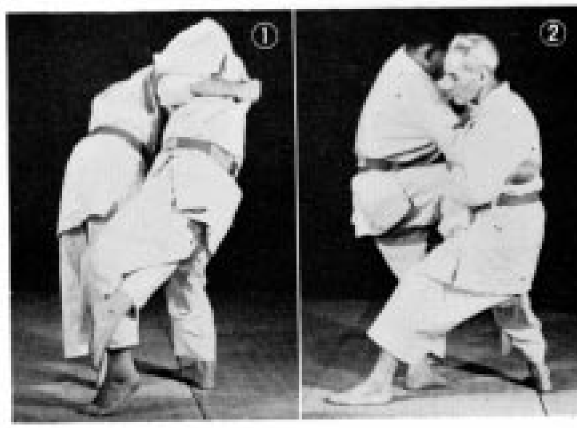


⇦

95. *Sumigaeshi* (Corner repulsion)

Reverse trick

Suppose both are at grips in four-arm posture. He will decoy you to your left side front corner while withdrawing the right foot as the natural order of movement: next, the moment he decoys you to the right front corner by withdrawing the left foot, when he deals the technique. So, take the initiative of his decoy, give him *Hidari-taniotoshi* (left-side dale-dropping) the moment you edge in. By so doing you will catch him napping, and your victory will be sure.



96. *Taniotoshi* ⇨
(Dale dropping)

Reverse trick

When he attacks you dealing left side *Taniotoshi*, you ought to try *Migi-Ouchigari* (right 1).

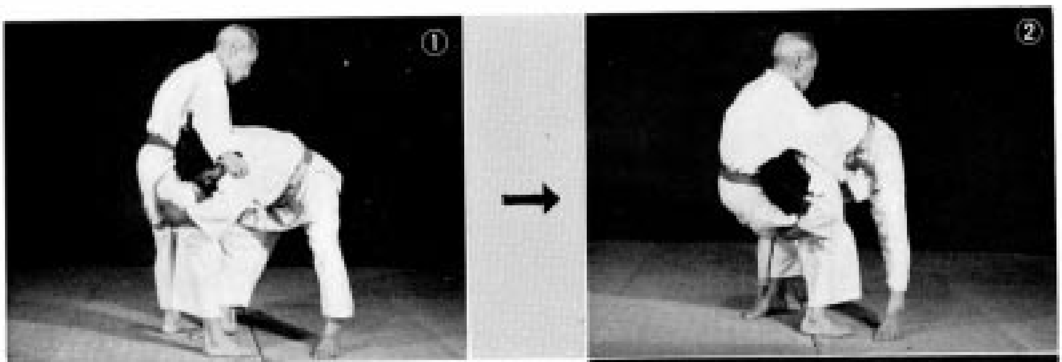
Suggestion to avoiding sidelong-self-abandonment-trick in general in case each other is matched in the natural posture.

Defense 1

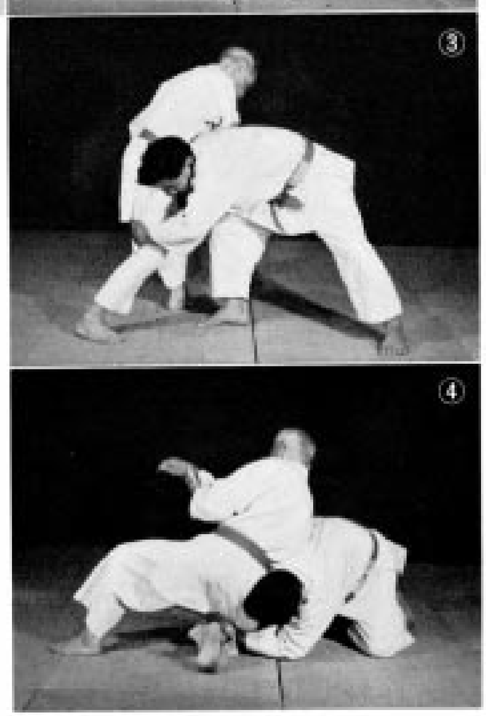
Strengthening the nape or the neck, you are to raise up the foreleg quickly for defense. Namely, you will raise the right leg lightly bending the popliteal against his left sidelong self-abandonment-trick.

Defense 2

And, in order to nip it in the bud it is enough for you to dodge to the opposite direction where he tries to decoy you (2).



97. *Sotomorotegari*
(Exterior both-hand reaping)



Repulsion 1

The moment the opponent comes on trying to catch both of your feet, when drop your waist with your balance placing behind. At the same time, you should deal *Tawaragaeshi* while carrying both of his hands under your arm (1, 2).

Repulsion 2

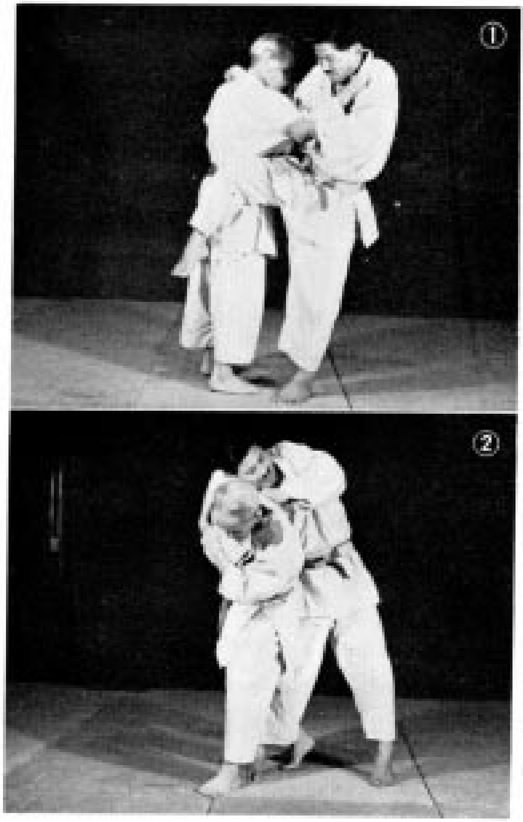
In case he enters with the right foot advancing in the natural way, settle your stability by withdrawing the left leg a little. And as shown in (left 1), hold his right arm under your right rear armpit. Catch it in the inverse way with the right knee erected, and you can fairly control him from shoulder to elbow (3, 4).

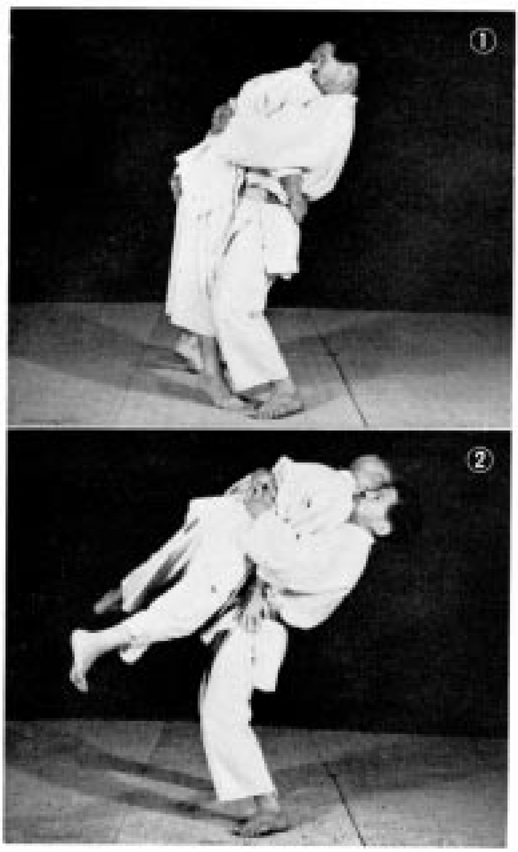
98. *Osoto-otoshi* ⇨

(Big exterior dropping)

Repulsion

In case you are under *Ōsoto-otoshi*, *Soto-makikomi* (exterior coiling) which you deal with desperation will be quite effective.





⇦ 99. *Dakisutemi*

(Self-abandoning embrace)

Defense

While being embraced up, put both of your palms on the joint of his front thigh with the fingers outside (*2*), and oppose him with the feet widening right and left. Then, he will find no means to deal any technique.

100. *Tsurikomigoshi* ⇨
(Waist decoying)

There are several ways to deal *Tsurikomigoshi*, of which triple most practical forms are explained.

Defense 1

For instance, in case the opponent gives the technique while dropping the waist and coiling up one arm of his, withdraw your elbow, and strengthen it firmly in order to control him by making use of your weight. Then, his waist will helplessly break down owing to an illusion engendered in the coiling strength of the arm.

Defense 2

In case he is applying the technique by shaking off your grasp either of the lapel or of the sleeve, you should defend by shaking off one sleeve else and by opening your body reversely.

Defense 3

Sometimes he will deal you the technique by thrusting through the armpit the arm which held either the lapel or the front sleeve. Here, you will control his balance in his left rear corner by withdrawing the left to due degree, and his body will easily break down.







101. Serial variation

1. In case your reaping trick fails to throw down the opponent by adopting the gist either of *Kosotogari* or of *Deashibarai*, you must deal *Ōsotogari* on the leg instantly.

2. When your *Hizaguruma* (knee wheeling) on the left leg proves not successful, quickly change it into *Tomoenage* or *Ippon Seoinage*, or deal *Migi-Ōsotogari* when you dodge in the right half-length posture. Both of them will be effective.

3. Suppose you fail to settle the technique by dealing *Hidari-Sasaetsurikomiashi*, then your quick change to *Migi-Ōguruma* or *Migi-Haraigoshi* (without loosening the pulling hand) will be fairly effective. Also it is effective to change *Ukigoshi* to *Ippon-seoinage*.

4. If the opponent stands out inflexibly your *Ōsotogari*, change it to *Hidari-Ippon-seoi*. In case he raises up lightly the leg to which your trick was given, you should deal *Ōsotoguruma* without a moment's delay. The change from *Ōsoto-otoshi* is adaptable almost to a similar form.

5. Suppose both are at grips in the right natural posture. Here, edge your left foot toward his left foot in a draw-back way. Then, give him a technique *Migi-taiotoshi* (body dropping to the right) by reaping up his left leg with your right leg. Or, pretend to deal *Migi-Ōuchigari* with light action of the right foot. Here, your victory will be sure by quick change of hooking the right popliteal to reaping by *Kouchigari*.

6. Quite effective is to deal *Kouchigari* for oscillation of his balance and to give him *Ōuchigari* on his other leg with yours used for *Kouchigari*. Another effective way is to give *Tomoenage* the moment you force him to open one of his legs by sweeping it from within in a *Kouchigari*-like way. Further, your agile reaping will, too, be effective, lightly sweeping his right foot with your right foot-sole and making his balance placed on that leg: by doing so, he will fall down finely.

7. Suppose your *Migi-Uchimakikomi* is repulsed by a bullet-firing reaction. Here, remove your left leg quickly to the rear of his body, and you should change the trick to *Hidari-Sukuinage* (throw by left side scooping).

8. Unless your *Koshiguruma* on him proves not effective, drop the waist instantly and apply *Sotomakikomi* while twisting the body: he will be turned down.

9. If he holds out with the right foot strengthened when *Hidari-Okuri-ashibarai* is applied, you will have to change it to *Hidari-Seoinage*. In case he maintains the body with difficulty despite his right foot being swept away to some degree, you should throw him down by a trick similar to *Migi-Ōsoto*. This is a change from *Okuri-ashibarai*.

10. When your *Migi-taiotoshi* does not deprive him of his center, you must instantly change it to *Ippon-Seoinage* (right side manner) the moment you thrust your left foot into his thigh. If he lightly dodges your *Taiotoshi* by raising up the right foot, change to *Hidari-yokosutemi* instantly.

11. If your momentum stops or gets short in dealing *Migi-uchimata*, change instantly to *Migi-taiotoshi*. Or, in case *Migi-uchimata* given just in front is held out by the bodily weight, change to *Migi-Kouchigari*. If you feel a fear of your balance being broken down, change instantly to *Hidari-tomoenage*.

12. In case your *Kosotogake* proves non-effective, quickly change to *Sumiotoshi*, and throw him down to the rear corner.

13. If you find your *Tsurigoshi* futile, throw him down by the gist of *Hanegoshi* or *Haraigoshi* with the hand grasping the belt.

14. It is an effective change of technique to coil in by *Hanegoshi* or change to *Soto-makikomi* or to *Taiotoshi*.

15. Suppose he tries to deal *Hidari-Harai-tsurikomiashi*. Sometimes he will manage to stabilize the posture while his right foot is being swept away, and your technique will in its turn intermit. Here, stretch out your right leg to his right kneecap in *Ashiguruma* manner, and pull-and-twist him down just in front. Or, edge vigorously in *Migi-taiotoshi* manner so as his weight then on the left foot is on the right. Then, pull him down, and he will fall head over heels. Here, you may change to *Hidari-hizaguruma*.

16. Sometimes *Ukiwaza, Taniotoshi, Yoko-otoshi, Yokogake, Sumigaeshi* or *Hikikomi-gaeshi* may not prove fine. Then, change to *Newaza* through serial movements for victory. This is rich in subtle taste as a change from *Tachiwaza* to *Newaza*.

17. Failure in *Tomoenage* is incidental to the change to arm-breaking or arm-hardening, so, be mindful of not missing chance.

18. Unless your *Sukuinage* or *Obiotoshi* is successful fairly, carry him under your arm firmly with your body mounting upon him in the rear: thus to control is a form of *Osaekomi*. But in this process of practice, take care of your throat being not gripped from behind.

19. When you deal *Uranage*, the opponent is apt to bow forward the upper part of body to avoid your technique and he will remove his balance. Then, you should throw him down by change to *Yokoguruma*.

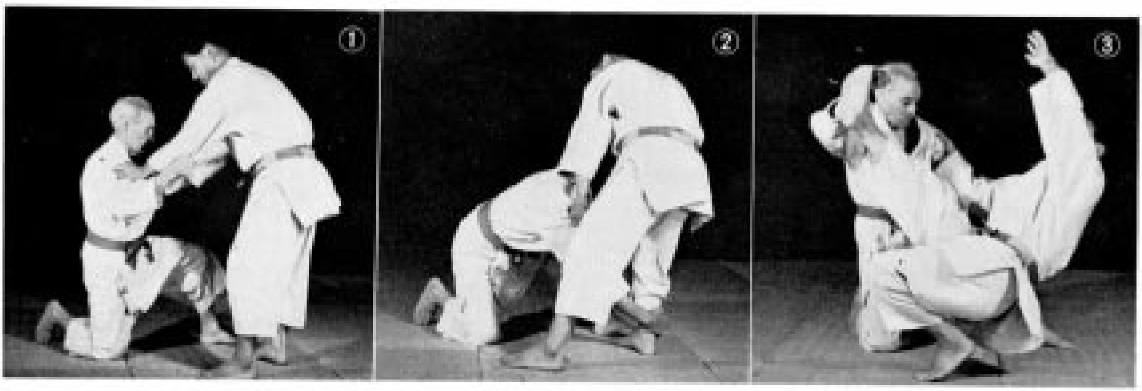
20. Receiving your *Ukiotoshi* with one knee erected, he will often escape by removing the feet with long strides. Here, do not loosen the pulling hand, but with the other hand deal him ankle repulsion promptly.

21. According to way of his attack, change instantly from *Utsushigoshi* to *Ushirogaeshi*, or from *Ushirogoshi* to *Uranage*. In case a technique is yet unstable, change to *Katame-waza* one after another in succession.

22. The moment you control him either in the right or the left rear corner, dealing *Sumiotoshi*, when try *Kosotogari* or *Kata-guruma* by taking advantage of his unguard-edness. Such is quite effective.

REFERENCE TECHNIQUE





102. *Kakatogaeshi* (Heel overturning)

(Refer to photographs)

Gist

This technique is to pull the opponent's heel to your side and fell him down, catching-and-pulling the right heel (if chance serves) to the right side with the right hand or the left heel to the left with the left hand.

Practice

In the free play, the opponent is prone to grasp your left lapel or the left sleeve in his right natural posture and you are to oppose him (grasping his right sleeve with the left hand) with the right knee projected and the left knee erected. In this case, the moment you put-and-hook the upper part of his right heel from within in the natural way, when pull it to your right rear. And at the same time, pull down your left hand just in front and he will fall down splendidly, his balance breaking in the right rear corner.

If you want to deal this technique while playing (suppose both are at grips in the right natural posture), while turning round the left foot to the left side, kneel down with the right knee: at this instant, deal the technique with the above gist by putting the right hand on his right leg.

Caution

The hand thus hooking the opponent's leg must be drawn on the floor so as his leg slips along, and never to be raised up.



103. *Morotegari* (Both-hand reaping)

Gist

This technique is to fell down the opponent by pulling and holding both of his hands under your arms while he is standing erect. In a game this technique when well dealt will prove quite successful.

Practice

The moment both get close or you ward off his hands already on the lapel or the sleeve, when (1) contract your body and advance one of your legs into his thigh: embrace the lower end of his rear thigh or the popliteal with both hands (2) so as his legs bestride over your waist and his hip touches your lower abdomen. Here scoop-and-drop the









opponent forcibly, and he will fall on the back just in front.

Caution

This ought to be dealt better in his natural proper posture than in the right or the left natural posture.

104. *Seoiotoshi*
(Overshoulder dropping)

Gist

This is a big technique. Similar to *Ippon-seoi*, the opponent will grip you with both hands from behind or will attack you just in front with momentum perhaps with the right hand extending. At this instant, while turning round your body to the left so as it faces the front, carry his arm deep under your arms so as his right side touches your right shoulder. Thus, throw him down with the left knee erected and the right knee lying on the floor.

Practice

Suppose both are at grips in the right natural posture (in the free play), and the opponent pushes you to your left rear corner. Now, according to his strength, unloose the right hand grasping his lapel while pulling the left hand. This instant, change the direction of body to the front by turning to the left, and hold his right exterior arm under your arm from below with the right hand (1). While pulling him up so as to bear him on the shoulder, erect the left knee with the right knee lying on the floor quickly, and lower the right shoulder drawing an arc. Then, he will naturally fall down just in front as if slipping down over the shoulder (2, 3). If your technique is applied by making his left foot advance toward the front, giving a pulling strength to the right hand (when it is pulled out of the lapel), his front part will touch your shoulder. And he will be compelled to fall down almost over the head.









Caution

When you drop him down over the right shoulder, to kneel down on the right knee is unnatural, so be sure of the right knee lying on the floor. Another effective way is to deal the technique by grasping the middle part of his right exterior sleeve with your right hand (so as the elbow is out of the right side) and the left knee is on the floor with the right knee erected.

Or, a similar technique is to deal your trick, grasping his front belt with the left hand and the upper lapel with the right. Though not so effective in ordinary play, but some tricks not well conscious of will bring you a victory in match. So, above forms are explained here.

105. *Tawaragaeshi*
(Straw-bag overturning)

Gist

This is indicative of shouldering and throwing down, so to speak, a heavy straw-bag just in front.

Practice

Instances are cited when this technique is dealt in a free-play practice: (A) when the opponent is in the extreme self-defense posture ((*a*) He is either on all fours, or (*b*) trying to catch your feet), (B) when he holds the lapel with one hand and the belt with the other in self-defense posture.

In case of (A), the opponent pulls you to his side deftly so as his head comes out of your lower abdomen or the thigh. At this instant, thrust your hands to the stomach through both of his armpits so as your breast touches his back (1) by clasping the other hand with the one. Here, if you grasp the clothes, grasp his left breast with the left hand or the right breast with the right. Scoop him

up while dropping down the waist and synchronizing with the abdomen strength then developed. Then, throw him down over the shoulder while throwing away yourself to the rear (2, 3).

Both (*a*) & (*b*) must follow the rule of (A), and yet in (*b*), though you so quickly have grasped the opponent, you are often in danger of being thrown down. So, firmly plant the feet and keep on strengthening the body with the waist bending backward.

In (B), in case he grasps your belt with the left hand, thrust your right hand to the lower part of his left armpit from within: grasp the left breast region with the left hand thrusted through the lower part of his right armpit over the back (4). Deal your technique with the above process, and he will be thrown down over the left shoulder.

Caution 1

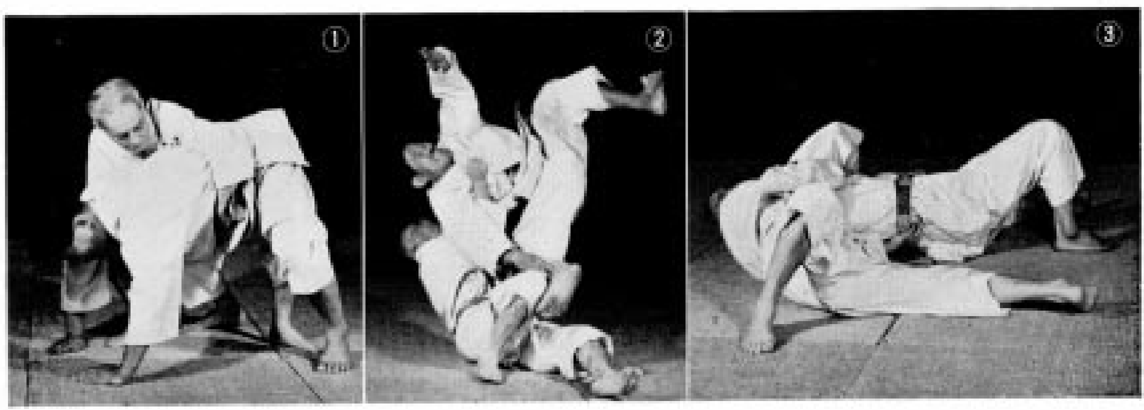
When you embrace him, your feet must not be withdrawn to the rear, but it is all important to place them nearer to his front.

Caution 2

If he, when embraced, withdraws one of his legs and makes the right side or the left side posture, you should apply the technique by thrusting your foot facing his to the inside of his feet.

Caution 3

Be mindful of bending the head to the right when you throw him over the left shoulder and to the left when you do over the right shoulder, if not, part of his body will touch your face when thrown over the shoulder.



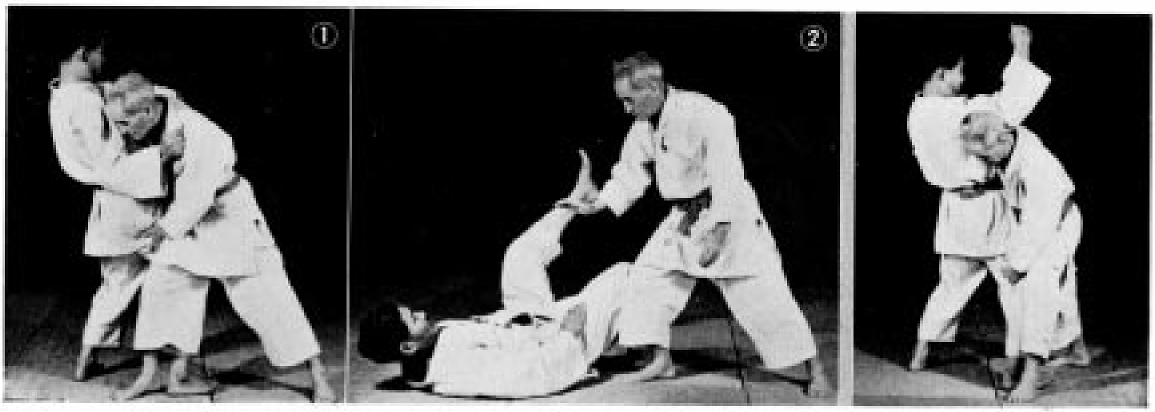
106. *Kakaewake*
(Embrace dividing)

Gist

This is to overturn the opponent lying on all fours by embracing him tightly from his back while you are rotating.

Practice

The opponent will sometimes show his back while trying some technique, or often you will fly to his back to embrace him behind. In such a case, he will bend forward to escape throw-down or will lie on all fours with the waist raising for defense. Or, in a free play of *Newaza* you will try an attack, turning round to his back. Then, in order to stand up he will lie on all fours. This is the best chance imaginable for you to try the technique. Now, remove your left foot toward the rear of his right foot so as the left lower part of your abdomen is in a close touch with his side waist and the upper end of the side thigh. Then, edge to him with the waist lowered in the self-defense posture, advancing the right foot a little deep before the toe of his right foot . At this instant, grasp his front belt with the left hand running along the belt from his rear left waist, and embrace him up (1) with the right hand by grasping the left middle lapel through the right inside: this instant, while strengthening the left side of the lower abdomen and embracing him up by abandoning yourself in the right turning way, throw him down to his left side corner.



107. *Kuchikidaoshi*
(Decayed tree throwing-down)

Gist

This technique is dealt when you brush by the opponent. In case you fight fiercely the opponent will make an unexpected attack or spring upon you from above. Then, dodge it and quickly run approaching under his body and throw him down.

Practice

To explain forms and manners in the free match. The moment the opponent approaches you in the natural posture in order to grasp your lapel or sleeve, when put away his hands quickly. Lower your body (in case the right side trick is tried) so as your right side brushes your right side . Advance your body so as your right foot comes out of the rear of his right foot, and hold the lower end of thigh (the right foot) (1): push and break the front breast with the flat hand (as if sweeping and pulling), and throw him down on the back just in the rear (2). Another effective way is to apply the technique by placing your right foot before him and by advancing the left foot to the side of his right foot (right photo). This is to push him down, so you need practice in the former way on account of the nature of technique.

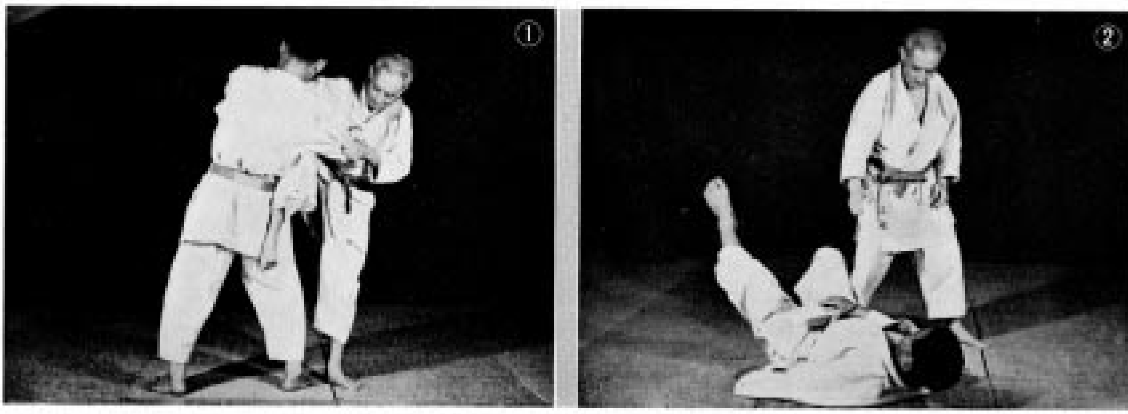
108. *Osoto-otoshi*
(Big exterior dropping)

Gist

This is to throw down the opponent by pressing down his rear thigh with your leg.

Practice

Suppose both are at grips in the right natural posture. Use your hands with agility so as he is forced to support his weight on the heels. While pushing and breaking him just to his rear, edge your left foot (together with the body) to the outside of his right foot in the natural way. Then, bend your popliteal so as the outer thigh brushes by the outer thigh of his right leg. The moment you raise up your kneecap high to his right rear waist,



when stretch out your popliteal by your waist strength so as your rear thigh pushes up his rear thigh (1). As soon as you slip down your leg, pull him down with the left hand quickly to his rear and push him away with the right hand, and he will be down headlong (2).

Gist 1

Suppose he is in the right technique, it is important to break down his balance just in his rear (slightly right side) and to approach him.

Gist 2

When you slip down the right foot and plant it on the floor, it is important to make yourself in slightly left side self-defense posture by increasing strength.

Caution

This technique is to be dealt by edging to his side, so you should bear in mind that the technique is applied by depriving him of his balance; if not, you will be repulsed away inversely.

Remarks 1

A better chance to try this technique is: either in right natural posture or in right self-defense posture, you will try to break the balance in his right front corner, and then he will repulse by strengthening the body. At this instant, you will try the technique by edging the left foot deep to the outside of his right foot, taking advantage of his unguardedness. Or, if he tries to pull you to the right outside in order to deal you *Migi-uchimata* or other techniques, take the initiative; you will try the technique by advancing your left foot deep to the outside of his right foot. Then yours will prove successful.

Remarks 2

This technique will be easily dealt when applied to a shorter opponent. Even if a shorter player opposes a taller player, if the opponent is in self-defense posture, manage yourself lightly and edge to him: then your technique when well tried according to the above will be quite successful.



109. *Hikikomigaeshi*
(Pull-in repulsion)

Gist

This will prove quite successful when the opponent grasps your side waist or thrusts his arm through the armpit by lowering the waist in the four-arm gripping posture.

Practice

When both are in right self-defense posture, keep yourself immovable and give him a hint by motion as if pulling and breaking his balance in his right front corner. Then, his





left foot will advance forward in the natural way (1), avoiding his losing stability. If he is in the extreme right self-defense posture, induce his left foot to advance by withdrawing your right foot. At this instant, drop your waist in the round-shape way while pulling him in just to the front. As soon as you slip the left foot in the right side of his thigh (2), embrace the upper part of his right sleeve with your right arm then unloosened through his armpit. Put the front part of your right foot joint to his right rear thigh (3) and spring him up in the round-shape way. Give momentum to the hands embracing him up and pull him down to your right shoulder side. Then, both will be thrown down in a straight line (4, 5). When both are at four-arm grips of right self-defense posture, in order to deal you *Sumigaeshi* or *Ukiwaza* he will sometimes induce your left foot to advance forward by withdrawing his right foot to the rear and pulling in the right hand. At this instant, you must read his mind and slip your left foot to the inside of his foot then withdrawing. Pulling and controlling him, thrust the right leg to his right rear thigh, and try the technique. Then it is you that will throw him down, instead of his throwing you down.

Caution 1

Be sure that the sole of foot slipped in is on the floor.

Caution 2

Be careful of the leg (to be put on the thigh) not touching the testicles.

Remarks

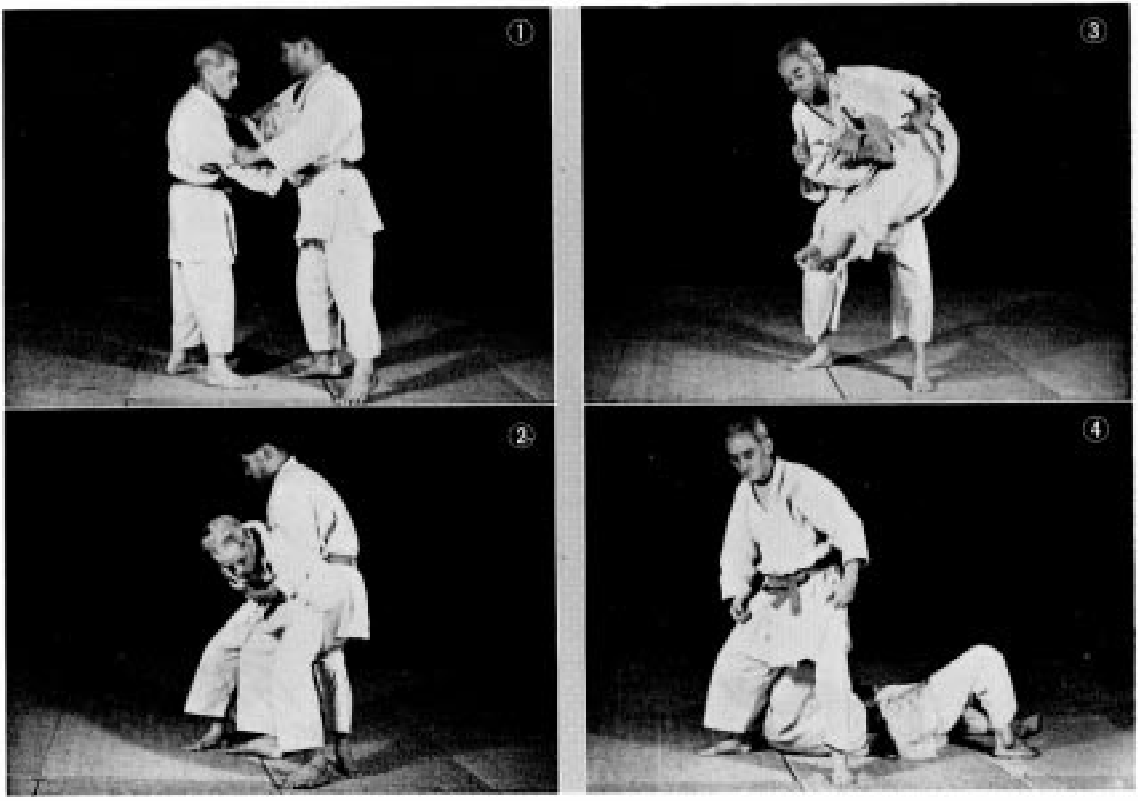
The most advantageous way of gripping-match possible is to oppose to his proper self-defense posture in your self-defense posture, right or left. Because if the technique is dealt in each other's self-defense posture, the intended slip-in of the leg will be imperfect, and consequently the technique will not set favorably.



110. *Obiotoshi* (Belt dropping)

Gist and practice

This is to be dealt by grasping the front belt of the opponent with one hand. If you can take his front belt with ease, to deal him a trick will be quite favorable. But he will not disclose a chance. So, in order to grasp the front belt you will decoy and break him



in his right front corner when both are at grips in each other's right natural posture. While thus doing, strengthen the left hand pulling to deprive him of momentum, and you will grasp the front belt by unloosening the right hand. Now, while floating him in his right front corner, edge your right foot to the outside of his right-foot toe and grasp the front belt with the right hand inversely (1); ward off his right hand with your left hand, then dropping down your body, edge your left hand toward his left heel from his back. At this instant, embrace up his left rear thigh high from the front and control him by touching yourself tightly with his (strengthening the right hand pulling) (2). Give bullet-firing strength to the left lower end of your abdomen touching his right hip as if springing him up. Here, twist the left side of waist a little to the rear, and he will fall down just behind you with the legs rising high in the air (3, 4).

Caution 1

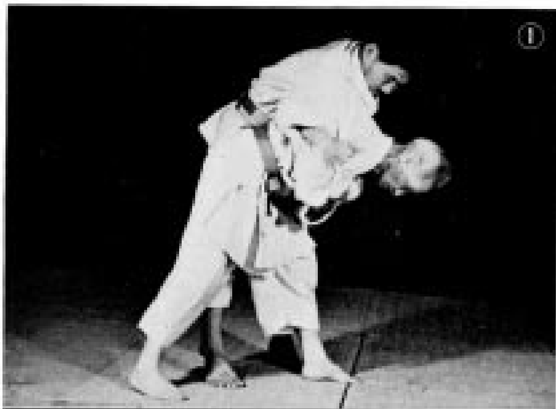
If both fall down, a player beneath the other will suffer much pain, so be careful of not falling together in an ordinary practice.

Caution 2

When grasping his front belt you had better do in the inverse way: an inverse grasp enables you to strengthen the hand and to set the body better.

Remarks

Both being in the right posture, if you thrust your left hand over his right hand (instead of pushing it away), control him with the left arm so as the freedom of his right arm is lost, and embrace his left arm with your left hand thrusted, your technique will prove quite successful. Even if he opposes you (holding the front belt) with the self-defense way, you will win victory with ease. Here is only one condition: you must give bigger pulling-strength to the hand that has grasped the front belt. In a match suppose you grip his front belt with the right hand with the right leg bent and the left knee on the floor, and he will try to decoy you forward. In such a case, try your technique the moment you stand up according to his strength, and it will be splendidly successful.

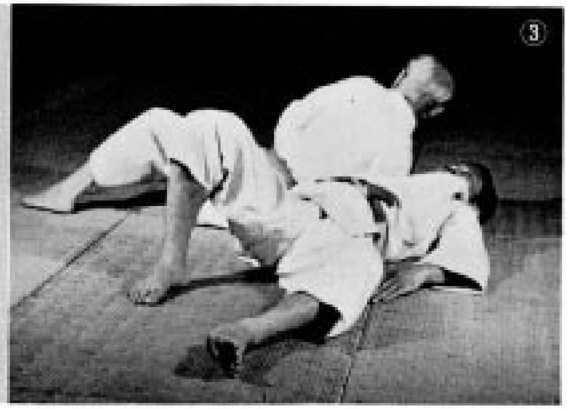




111. *Uchimakikomi* (Incoiling)

Gist and practice

Suppose both grip each other in the right natural way. Break his posture in his right front corner by the pulling strength of your hands. Then, unloosen the right hand and move quickly so as his right front armpit is in a close touch with you (from the right side of back to the left side waist), and your hip comes out of the right side of his body. Put your right foot to the outside of his right foot in a round-about way in accordance with the left foot naturally moving to face the front. While doing this, the upper arm of the hand that unloosened the grasp must slip up along his right armpit in accordance with the movement with which it edged in. The left hand pulling and breaking him is in touch with the inside of his armpit, and this moment grasp-and-pull-in his right arm in the natural way (1). Synchronizing with the left hand pulling, throw yourself in a coiling way as if your forehead were brought to the tiptoe of your left foot. Then, his body will turn



round to the right front corner, drawing a circle with your rear waist as starting point, and will be thrown down (*2*, *3*). When you try to break his posture in his right front corner, he will sometimes advance one step forward to advoid it. Here, as soon as you make his left foot advance and float, loosening your right hand pulling, deal your technique according to the above. Then, as his left foot has approached, his right front thigh comes in touch with the upper part of the outer left side of your thigh. Then he will be thrown down, drawing a finer circle in the air.

Remarks 1

So long as balance is well broken, the opponent will be thrown down, irrespective of the forms of technique and of the height of opponent. Well, in general, *Makikomi* is divided into two in effect of match: *Soto-makikomi* (exterior incoiling) is better effective when applied to a shorter opponent, while *Uchimakikomi* (interior incoiling) to a taller opponent.

Remarks 2

The form *Uchimakikomi* is somewhat similar to *Ippon-seoinage*: some players believe that the throw-down they make by *Uchimakikomi* is done by *Seoinage*. *Seoinage* is to throw the opponent over the shoulder by putting the front lower part of body on your rear waist. While *Uchimakikomi* is, as explained, to coil him in and throw down by pressing his interior armpit on your upper arm and by turning round your side-waist outside of his body. Many will understand this division in the

abstract, and if not in an actual play or practice, a player will more struggle for throwing down the opponent: for instance, in dealing *Seoinage* while shouldering the opponent's arm deep, a player puts his hip deep outside him, and will be too eager for winning victory. In short, such a contradiction due to a mispractice will engender more pain and undue struggle.









112. *Yama-arashi* ⇨
(Mountain storm)

Gist

This is to be practised in a hurried free-play, each other opposing lightly and agilely to find a chance to attack and to float-and-throw-down the other.

Practice 1

When both are in the right natural posture, you grasp the top of the opponent's right side lapel with the thumb inside and the four fingers outside, and your left hand takes the outer middle part of his right sleeve in the natural way. Then, while managing your body with agility, push him to his left rear corner for control, or pull him to the front corner while withdrawing yourself by exerting the hands. Being controlled to some degree, the opponent will try to regain his posture. Then, induce him to step to the right front rear for floating him (*1*): make him float and break in his right front corner so as he is forced to support his balance on the tip of the right foot. Manage your body in a little left-turning way so as you are nearer to him with your left foot withdrawn a little. Float him in such a manner as the outside of your right arm slips up the right part of his breast. At the same time, the left hand synchronizing with the right pulls and floats him. Stretch out the right foot so as its calf is on the outside of his right leg and the heel on his upper ankle. Exert the leg as if sweeping away his leg (*2*), and throw him down just before you, pulling your hands synchronizing with your leg (*3*). Again, if he comes on attacking high-handedly to the right front corner, your agile dodging will

enable you to throw him down all the more splendidly.

Here is a case out of strain in managing bodies each other for gripping. When the opponent stretches out the left foot forward in a manner of left posture (despite he is in the right posture), induce him to step just to his front so as both of his tiptoes have to support his balance. Remove his balance to the tip of his right foot by turning your body a little to the left and deal him the technique according to the above explanation. Then, he will be thrown down as if he were done by *Seoinage*.





113. *Gansekiotoshi*
(Rock dropping)

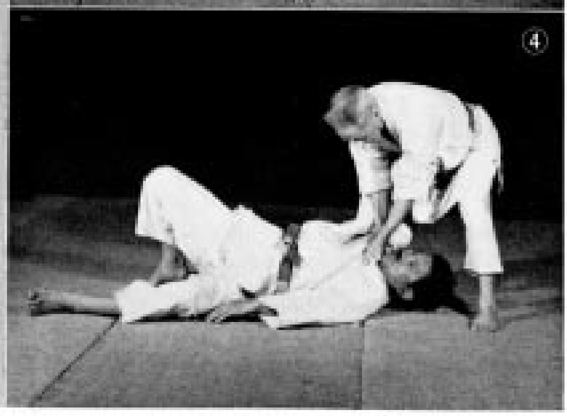
Gist

As shown in (1), this is to be practised while both are standing, you attacking the opponent by *Sakasa-jūjijime* (inverse cross-wringing) and taking advantage of his unguardedness.

Caution

Do not strengthen the hand grasping the lapel, if not, the opponent will struggle desperately for warding it off and for his defense. So, be mindful of holding it lightly.





Practice

Suppose you are in the right posture and grasp the opponent's right upper lapel with the right hand inversely and his left upper lapel inversely with the left. Attack him on and on with this posture in order to wring him up, and naturally he will put the right hand on the lower part of your left elbow and the left hand on the upper part of your right elbow for escaping your intended wringing (2). At this instant, your head passes through his arms quickly and undo the crossed arms: lower down your body and advance in the left-turning way (3) so as your upper back is on his breast and your rear waist on his lower abdomen. Spring-up-and-stretch the rear waist, and you will throw him down by pulling the hands (4 & 1 on next page). Here, try to drop him with one knee bent like *Seoiotoshi*, and your trick will be wonderful.

Caution 1

While your crossed hands being unfastened, there will be a fear of his dealing *Migi-Tsuri-komigoshi*, so it is important to take initiative.

Caution 2

When the hands are crossed, if the left hand arm is on the right arm, you must try the technique by edging your body in the left-turning way, and, if beneath, in the right-turning way.

Caution 3

Another effective way is to drop him down over the shoulder, thrusting deep the waist in *Koshiguruma*-like form, while acting to wring instead of passing through with the head (right 2).





114. *Ushiroguruma*
(Rear wheeling)

Gist

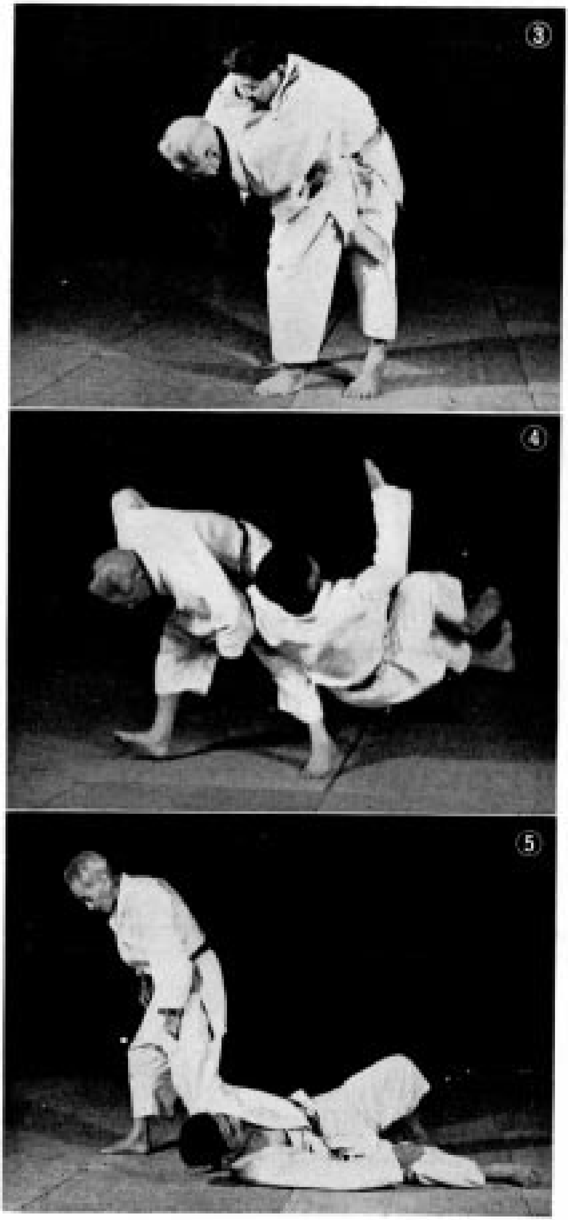
This is to throw down the opponent head-long just at your elbow who grip your arms with both hands from behind.

Practice

While striving for mastery in a free match, by chance the opponent will sometimes grip you with both hands thrusted through the armpits from your back (1). Here, suppose you intend to throw him down to the left side.







Grasp the lower ends of his forearms firmly, and lower down your waist in a swinging way so as your lower waist touches his lower abdomen (*2*). At this instant, you raise up the waist once lowered and float him (*3*). Then, the moment you bend your right popliteal and put its instep on his left exterior thigh, when twist your body to the left front, then he will fall down headlong (*4, 5*). Or, make him lean to the front, and try your trick in *Migi-Sotomakikomi* way with your right waist deep set in, and his fall-down will be fine.

Caution

Despite the technique finely setting, sometimes both do not cease gripping. If so, both will fall upon each other, suffering much pain. So, a player defeated must quickly unloosen his grip and acknowledge his defeat with a good grace.

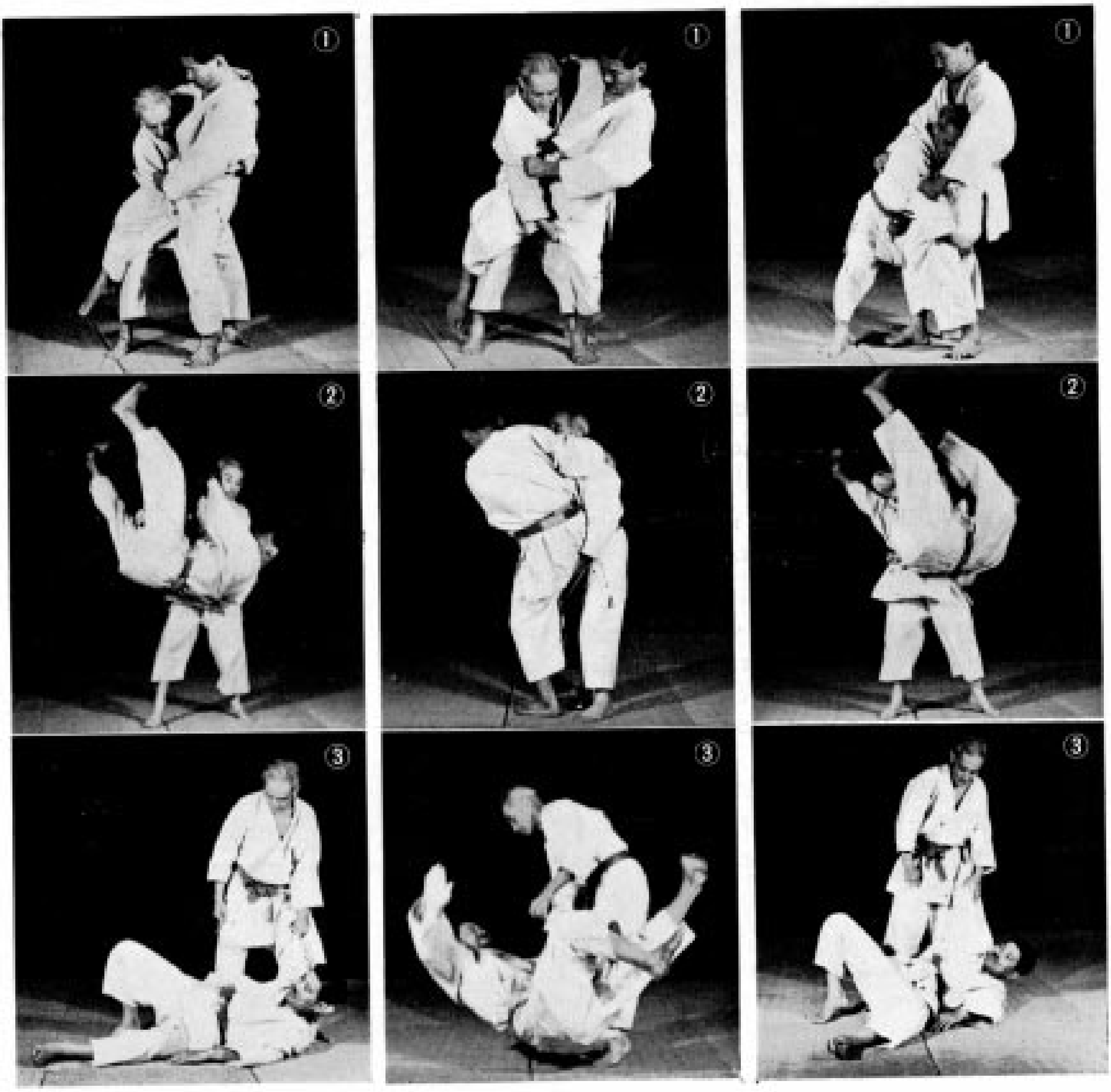
115. *Teguruma*
(Hand wheeling)

Gist

This is to drop down the opponent by this trick: lower your body and approach his side (when standing), thrust one of your hands to his back waist through the thigh so as both legs are raised up high, and he will fall down on the back.

Practice

Rich experience of practice will enable a player to deal the technique effectively by edging round to him, but in many practical cases this technique is best effective when the opponent attacks you with a poor form of *Haraigoshi* or *Ōsotogari*. Suppose he tries *Migi-Haraigoshi* in each other's right natural posture. The moment you lower your body a little, when unloosen the right hand and



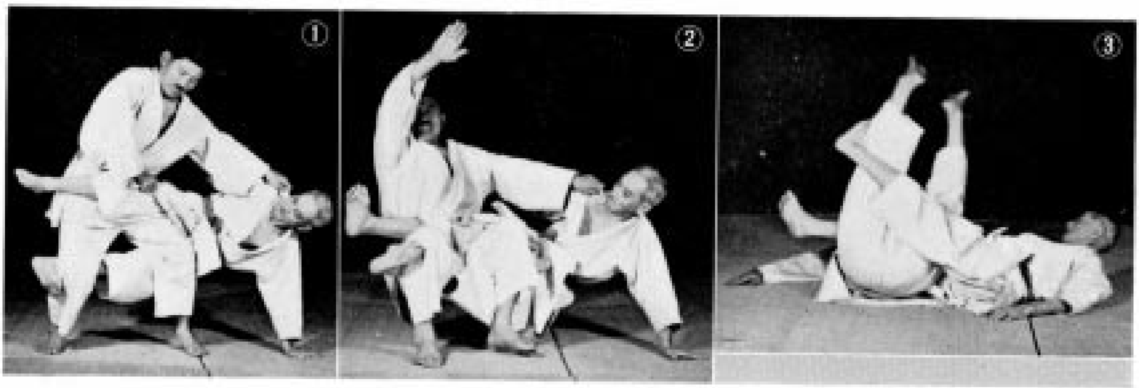
thrust it into his thigh (right 1), and catch the waist. And throw him down just in front by embracing him up (2, 3) synchronizing with the stretching strength of waist. Moreover, the moment you embrace him up, when try to scoop up his right rear thigh with your right knee bent, and his fall-down will be finer (middle 1). If the opponent is of a shorter stature, instead of thrusting the right hand through the thigh, you had better scoop him up by grasping the lower end of his left front thigh.

Reference

In case he edges the right waist with *Ushiro-tegurama* (rear hand wheeling), thrust the left hand into his thigh over the back and grasp the proper region of it. Then raise him up by a left-turning management, and he will be down splendidly with one rotation (middle 2, 3).

116. *Sotomorote*
(Exterior both hands)

If the opponent approaches you with the legs narrowed, scoop up his legs for throwing him down to one side, edging in a half-length posture, and he will fall down finely (left 1, 2, 3).



117. *Hasamigaeshi*
(Jamming repulsion)

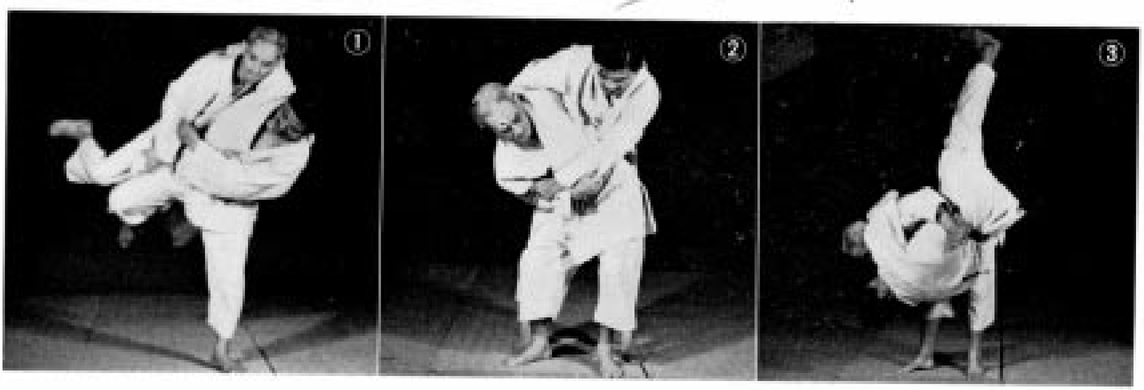
Gist

This is to fell the opponent standing erect by jamming his legs with yours.

Practice

In a free play the opponent will hold your right lapel or sleeve with his left hand in his left posture, and you will in your turn grasp his left sleeve with the right hand down: thus, both will strive for mastery. Or, when he comes on attacking in his right posture, you will oppose with the left posture. Suppose he is in the left posture. The moment your left hand attacks in a sidelong straight-line according to his posture, when you will spring-up and jam his legs quickly so as the back part of the right leg puts on the lower end of his abdomen and both sides of the left on his popliteal. While twisting your body in a right-turn-up way, push the left leg forward and the right backward with strength, and fell him down headlong by lowering down the right hand then pulling (1, 2, 3).

In fine, the gist of this technique is to try it by inducing the opponent to form an extreme right or left posture.



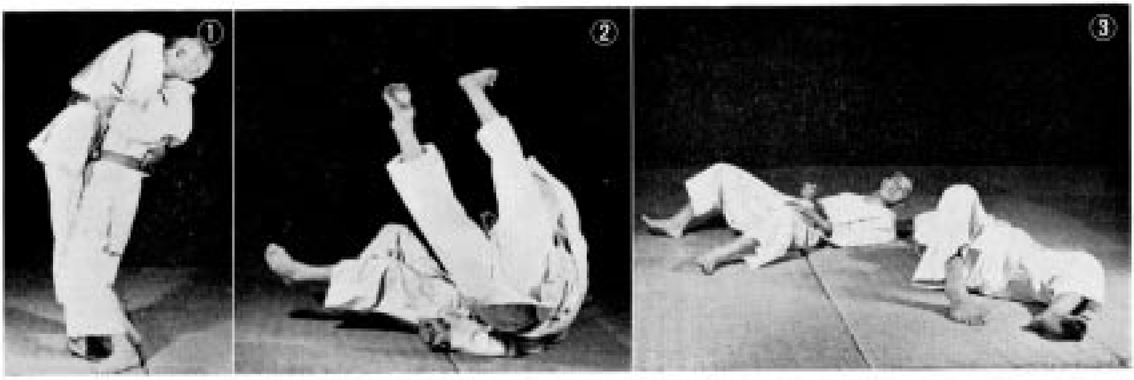
118. *Tobigoshi*
(Leaping waist)

Gist

Suppose you are receiving the opponent's *Koshiwaza* (waist trick). You should not resist, but allow your body to be raised lightly: here, utilizing the momentum of his intended throw-you-down, throw him down instead by bringing your body to the front with agility.

Practice

Suppose both are at grips in the right natural posture and the opponent deals you *Migi-hanegoshi* (right spring waist). Make the upper part of body ready and active by managing the body somewhat to the right and give due margin of energy to waist and knees with the body slightly contracted. Put the left hand to his rear waist in the natural way; the right hand is unloosened, and put its palm on the upper region of his right exterior thigh. Thus, while still being leapt up (you yourself leaping up), push backward the upper part of his right exterior waist. While leaping down to the front by managing the body to the right (1), throw him down by *Hidari-tobigoshi*, grasping his left sleeve (2, 3).



119. *Dakisutemi*
(Embracing self-abandonment)

Gist

This is to overturn the opponent to the side by the momentum produced when the players stand face to face in their four-arm grip posture.

Fractice

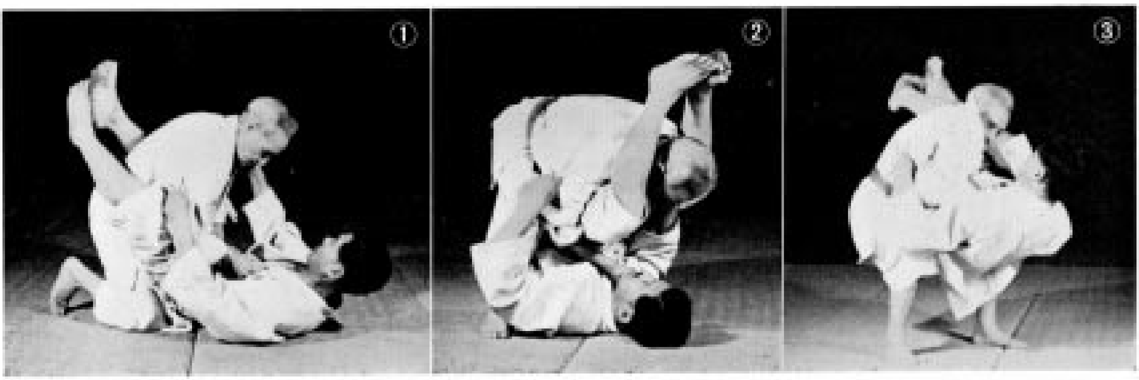
In striving for mastery each other, you grasp his left side-belt deep with the right hand and his right side-belt shallow with the left hand. Trying to pull in and float up his body, push your right foot into his thigh, and your left foot to the outside of his right foot. Bend backward so as your upper abdomen touches his right lower abdomen. The moment you scoop him up, when (1) abandon yourself by twisting it to the left quickly strengthening your lower abdomen, and he will fall down finely on the back at your elbow (2, 3).

Caution 1

When twisting your body, never fail to give strength to twist round the hands controlling the opponent.

Caution 2

This technique is more effective when a shorter player attacks you persistently.



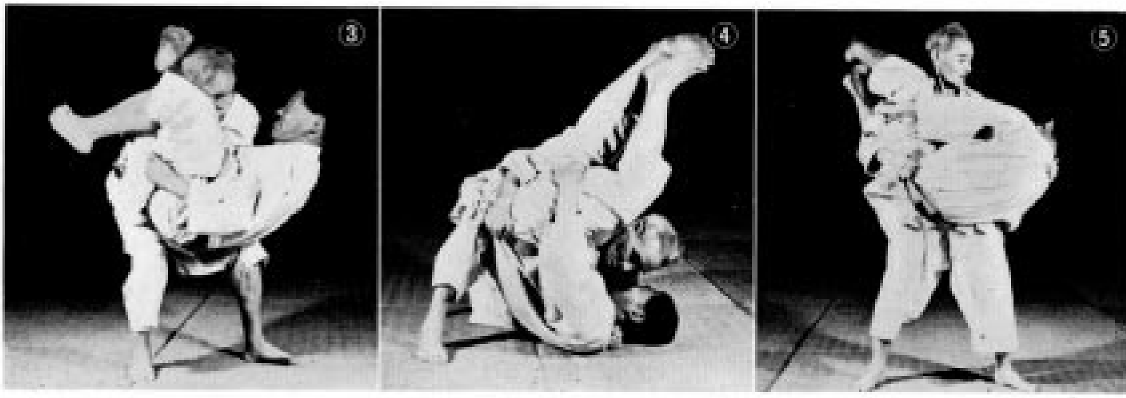
120. *Dakiage*
(Up-embracing)

Gist

While striving for mastery in *Newaza* sometimes the opponent lying on the back will pull you down into his thigh, or you will drop down to his side yourself. This technique is to be tried in this case, and by embracing him up with agility the opponent will be thrown down.

Practice 1

In case you are pulled into the thigh (1), thrust your hands deep into the thigh and form a crouching posture, inducing him to be controlled (2). Grasp his left side-lapel with the left hand in the inverse way and his right side-lapel with the right in the natural way, that is, in a way crossing the left hand. The moment you deprive him of freedom by pushing his hip with your abdomen, when stretch up your body (bending backward) with a



bullet-firing strength in the waist. Raise him up at a heat, and drop him down just in front.

Practice 2

Or, in the same form as the above thrust the right hand into his thigh and grip his back belt or some region of the backbone, pulling it strongly for control. The left hand grasps both sides of his lapel, taking care not to do so in the inverse way. Embrace him up synchronizing with the strength of waist and drop him down with momentum (3). This is another effective way to deal this technique.

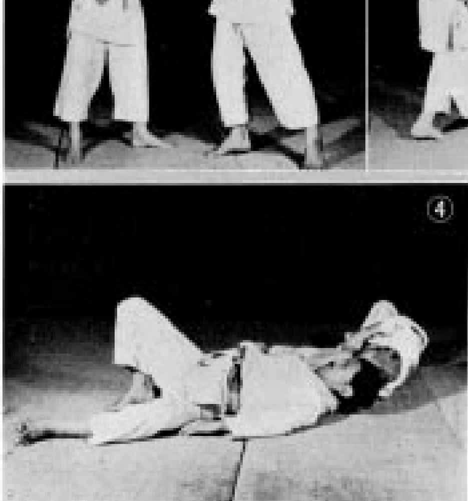
Practice 3

Suppose you come to his right side as he lies on the back and embraces him up. At first, kneel down so as you are in perfect touch with him, and thrust the right hand deep into the thigh and grasp the back belt in the natural way: pull and put it on the right hand. While rising up (4), make him lean aslant with hip rising high up. Thrust your left hand through beneath the right side of his neck, and grasp the left lapel in the natural way. Thus, when you rise up embracing him up together (5), drop him down. This is, too, effective.

Caution

As the rule of a match practice, when the opponent is embraced up according to the above explanation, the game is set. Accordingly, if not in a real fight, be careful not of dropping him.





121. *Udegaeshi*
(Hand repulsion)

Gist

In a practice of game sometimes the opponent will attack you with one-sided way of grasp, and in such a case, this technique is most favorably tried.

Practice 1

Suppose the opponent in the right posture grasps your right lapel with the right hand, and the right sleeve with the left hand. Opposing this, you grasp the top of his left side-lapel with the left hand (1), (with the thumb out and the four fingers in) through his right armpit: your right hand grasps his right wrist from above. At this instant, pulling your hands strongly so as he leans forward, thrust your right foot between your left foot and his right foot. Pull down the right hand sufficiently and push up his right forearm deep for control. Then, turn round your body to the left (lying on the back) so as the shoulder falls just on his right front corner and near the inside of his right foot. The moment you abandon yourself by stretching the waist, when pull him round by the strength of hand. Then he will fall down over your body, your left shoulder crossing his right shoulder.

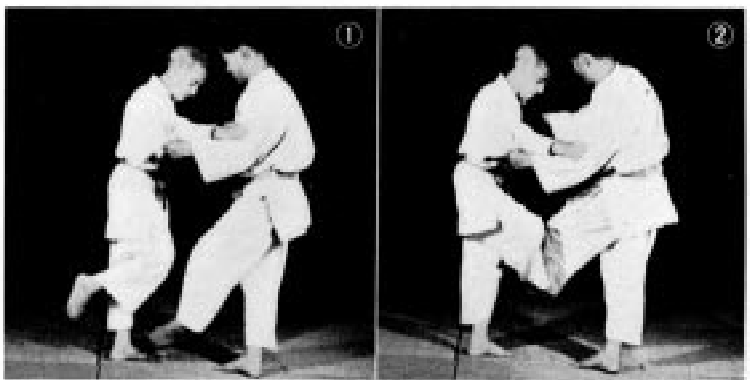
Practice 2

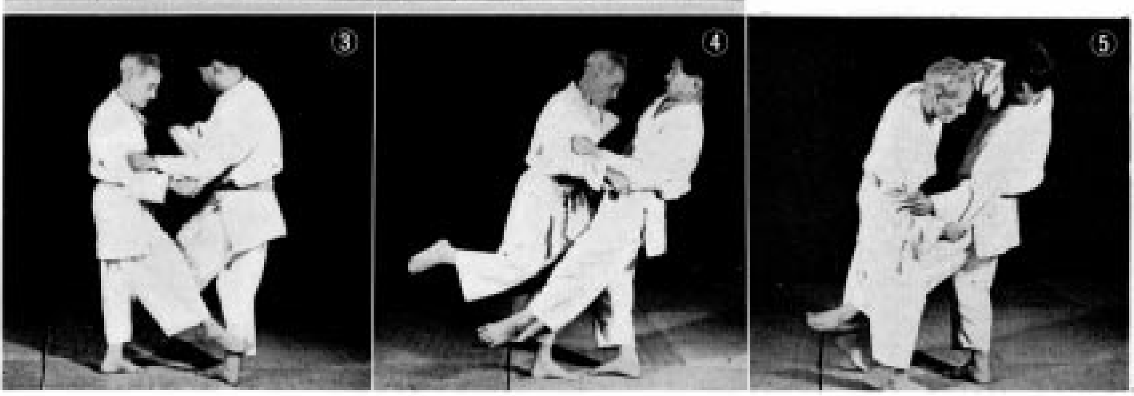
When the opponent grasps you in the natural way (in the right posture), you grasp the top of his right lapel with the left hand in the left posture (through his right armpit), and your right hand grips his right wrist. As soon as you control him by withdrawing the left foot a little, strengthen the right hand pulling and stretch out the left arm straight: pull round and drop him as done before, and his arms are stretched out suffering an inverse twist; so he will fall down over your body.

Caution

In Practice 1, do so as he falls in his right front corner, and in 2, in the front corner.

122. *Tsubame-gaeshi*
(Swallow repulsion)





Gist

When the opponent tries to sweep away your feet, you move quickly with perfect freedom of posture even changing like the flying swallow. And letting him cut the air in vain, you will sweep his feet instead, and throw him down with agility.

Practice 1

Suppose both are at grips in the right natural posture and you grasp the both sides of his sleeves and he sweeps your right foot with his left, let him cut the air when sweeping by bending the right knee-joint lightly and agilely, avoiding his sweeping with the heel

rising a little (1) (drawing an arc). At this instant, repulsing away his foot sweeping, throw him down in his left side-corner (2), and during which the left hand is dropped down.

Practice 2

When both grasp both sleeves and come to be in the natural proper posture and he tries to deal you *Okuri-ashibarai*, it is quite effective to try the technique as done by the above or to sweep away his feet like (3).

Practice 3

When the opponent tries *Harai-tsurikomi-ashi*, avoid it lightly (4) and sweap away his repulsively. Push and drop the opponent just in his rear corner, and his fall will be fine (5).

Caution

In avoiding the opponent's sweeping (to raise and bend the foot) is awkward as technique: to withdraw the foot straight shows a quick sense of motion, but unfavorable to resume a repulsive sweeping. Therefore, it is important to repulse in a circling or in an arc-drawing way.











123. *Tamaguruma*
(Ball wheeling)

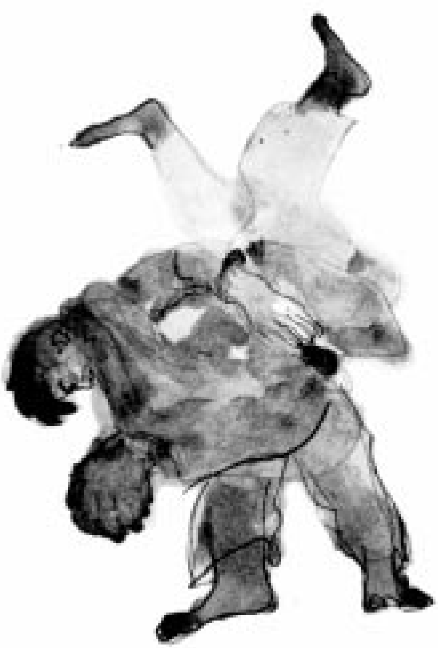
Gist

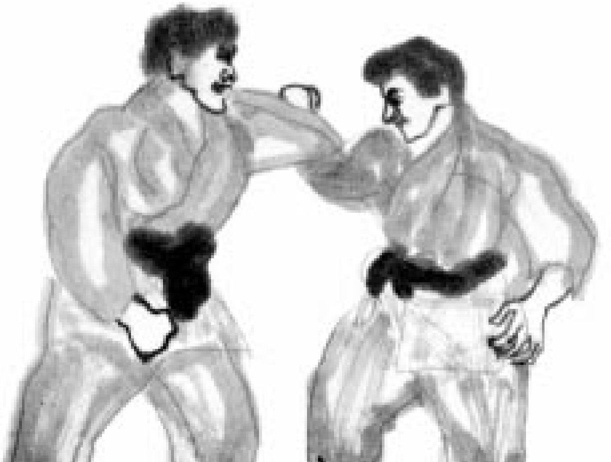
It requires much volume of strength and a close touch with the opponent in order to throw him down over the head by dealing *Seoinage* or *Kataguruma* (over-shoulder throw or shoulder wheeling). By painstaking studies

I tried to find out a form with which to throw down the opponent finely only by a mere momentum: this is the very technique thus contrived.

Practice

Suppose both are at grips in the right natural posture. As shown in (1), lower down your body by putting the left kneecap to the floor (2) while floating and breaking him in his right front corner. Rub his right knee downward with the back of your right hand as if suggesting him to deprive him of his attacking spirit. At this moment, pull down the left hand (which is holding the right sleeve) in an arc-drawing way, and he will fall down over the head in your left front side corner. If he pushes out the left leg to the left front in order to avoid his balance being broken in the right front corner (4), put down the right kneecap and the left leg bent. Try the technique as quickly as suggested above, and he will fall down headlong so finely in your left front corner as shown in (5).



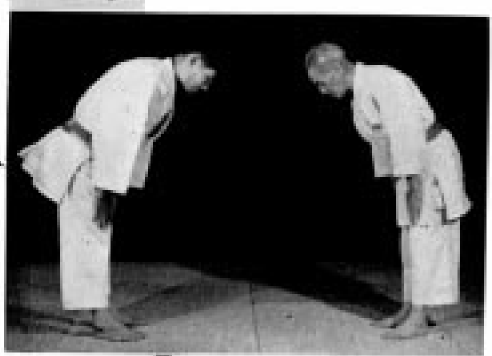


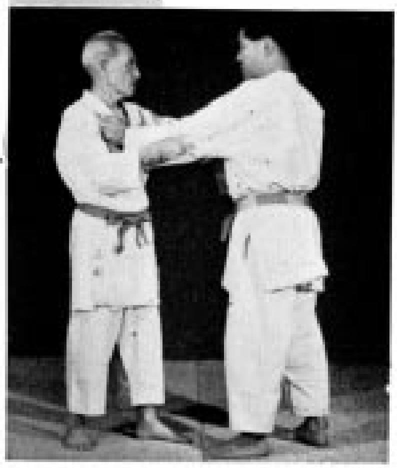
15 REVERSE FORMS OF THROWING TRICK



"Judo is limitless" is the author's faith. To indicate the reason plainly, fifteen reverse forms of *Nagewaza* contrived by the author are explained; namely, the variety of tricks are suggestive, for instance, of repulsion or of taking the initiative of the opponent's intended trick and others in order to win victory. In general, the forms are divided into two; one is *'tori'* (taking) and the other *'uke'* (receiving). These are practised by common consent, but the mind should be true to a real fight. Therefore, you must acknowledge the practice of the forms will bring you to the cardinal principle.





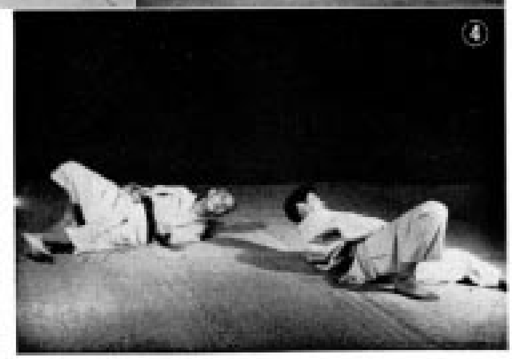


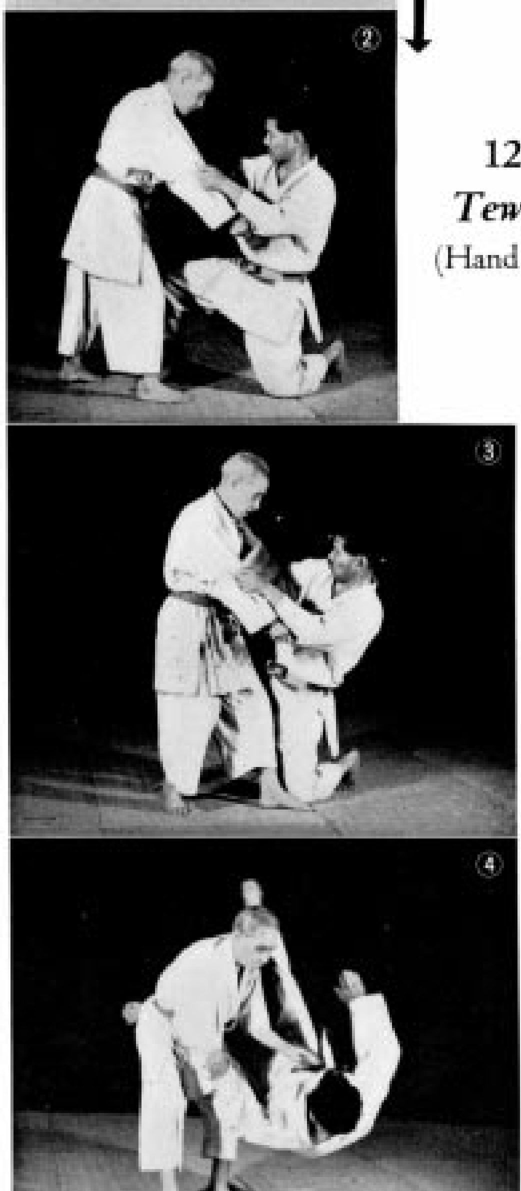
Practice of the forms

To exercise the practice as forms, both players stand face to face at a few meter's intervals in the natural proper posture, and exchange a bowing salute. Then gradually approaching, grip each other in the right natural posture. They begin with *Uke*, and *Tori* will follow it ceaselessly according to movement of *Uke*.



124. *Tewaza*
(Hand trick)





From ***Ukiotoshi*** (when dealt) to ***Taiotoshi***

Grappling with each other in the right natural posture, *Uke* withdraws the left leg one step in order to float-and-break *Tori* in his right front corner, the right leg then moving according to the left. Having already read the mind, *Tori* advances the right leg forward in order not to lose the center, the left moving according to the right. Then *Uke* repeats his former movement, which is followed by *Tori*'s repetition of the above. Then *Uke* anticipates *Tori's* movement, and at the 3rd step he tries to win victory by *Ukiotoshi* in a soft manner. Here, if *Tori* tries *Hidari-taiotoshi* (left 2) by penetrating into the opponent's intention, *Uke* will fall down in his left front side corner (left 3).

Remarks

Tori must bear in mind that at the 2nd step the right hand holding the lapel must be removed to the inner middle part of *Uke*'s sleeve.

⇦ From *Seoinage* (when dealt) to *Yokoguruma*

(See cuts on previous page)

If *Uke* tries *Seoinage* at the 3rd step in the same posture as above (*Ipponseoi*), *Tori* being under the trick bends his right leg and lightly dodges up himself: he thrusts the right leg into *Uke*'s thigh, making use of *Uke*'s strength to pull him down just to the front according to the movement of the body leaning downward. Then, if *Tori* takes the initiative of the other's movement like (right 2 on previous page) by the rule of *Yokoguruma*, the opponent will fall down as shown in (3).

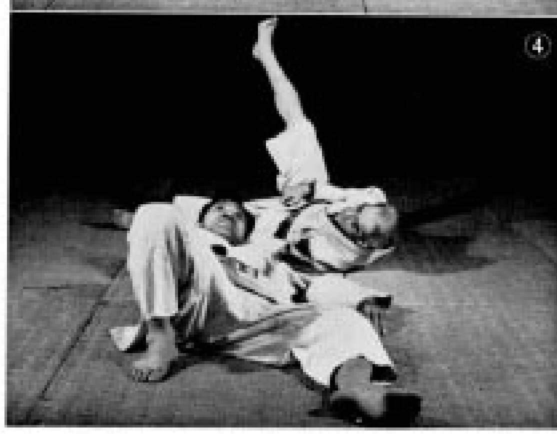




From *Kataguruma* (when player ⇨ enters) to *Sumigaeshi*

If *Uke* tries *Kataguruma* at the 3rd step in the same posture, *Tori* under this trick puts his left instep on the lower end of the interior thigh of *Uke's* right leg for control and defense, inducing the other to be hallucinated in his movement. *Tori* leans forward to make the other bend downward. Then *Tori* tries *Sumigaeshi* movement by putting his right instep deep into *Uke*'s thigh, right side or left. And the other will fall down like (2, 3).



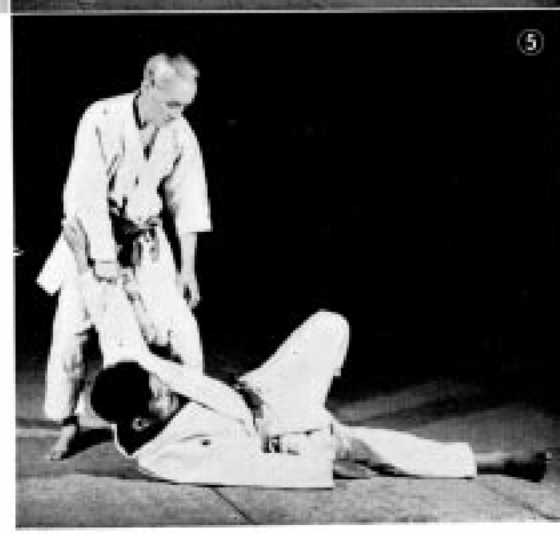












From ***Taiotoshi*** (when dealt) to ***Kotsurigoshi***

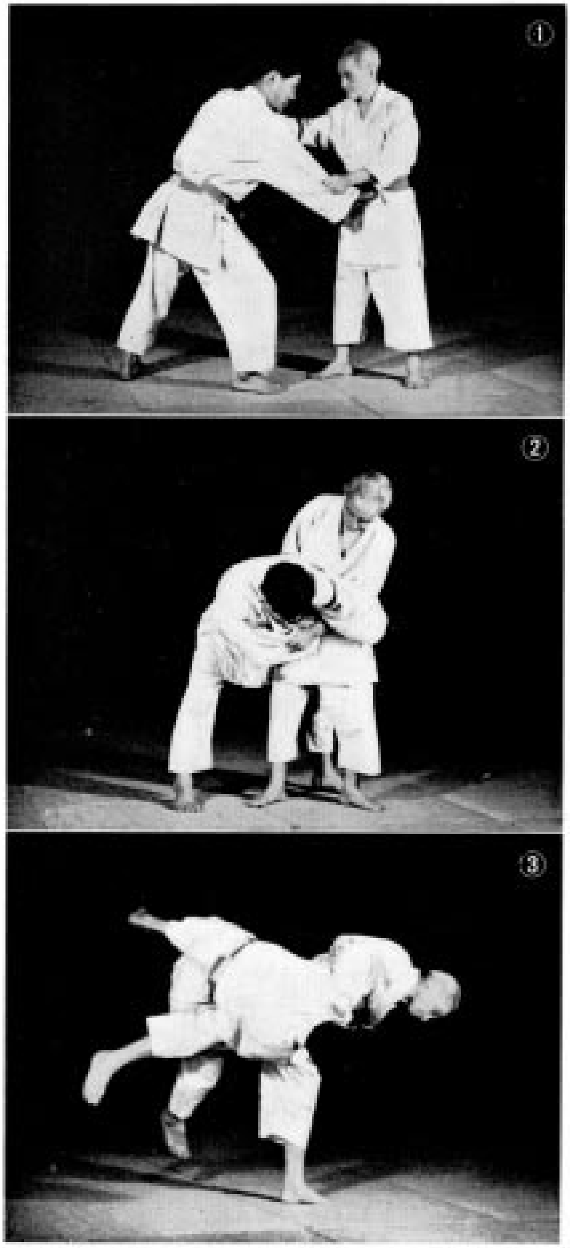
If *Uke* tries *Taiotoshi* at the 3rd step in the same posture, the moment *Tori* dodges a little to the right and raises up the right foot lightly, when the latter deals the former *Kotsurigoshi* jumping over *Uke*'s right leg. Then the technique will set finely.

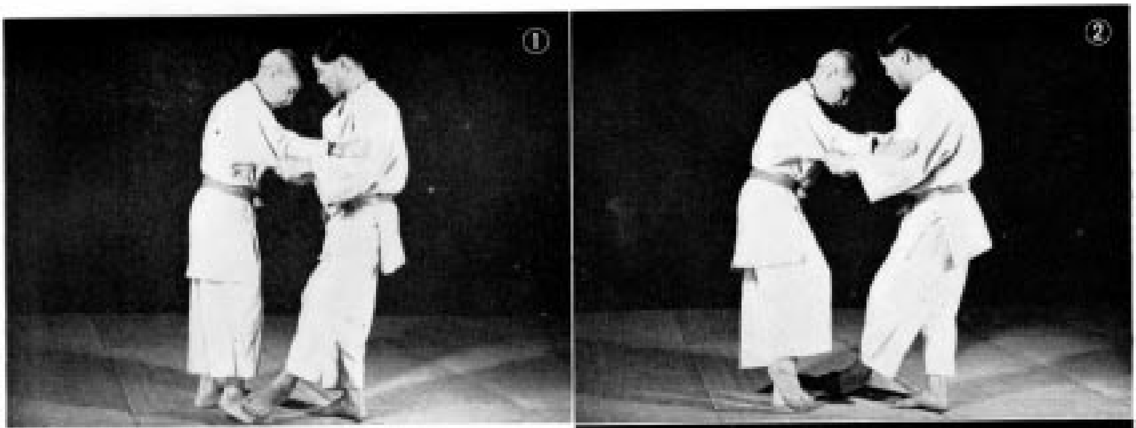
Remarks

It is all important to remove the right hand to *Uke*'s exterior middle sleeve as soon as jumping over the leg.

From ***Obiotoshi*** (when player enters) to ***Ōguruma***

As shown in (1), *Uke* firmly grasps *Tori*'s front belt with the right hand either in the natural or inverse way: the left leg advances to the rear of *Tori* while inducing him to advance one step. The moment he tries to deal *Hidari-obiotoshi*, when give *Migi-Ōguruma* by quick twist of the body to the left. Then the technique will be fine.





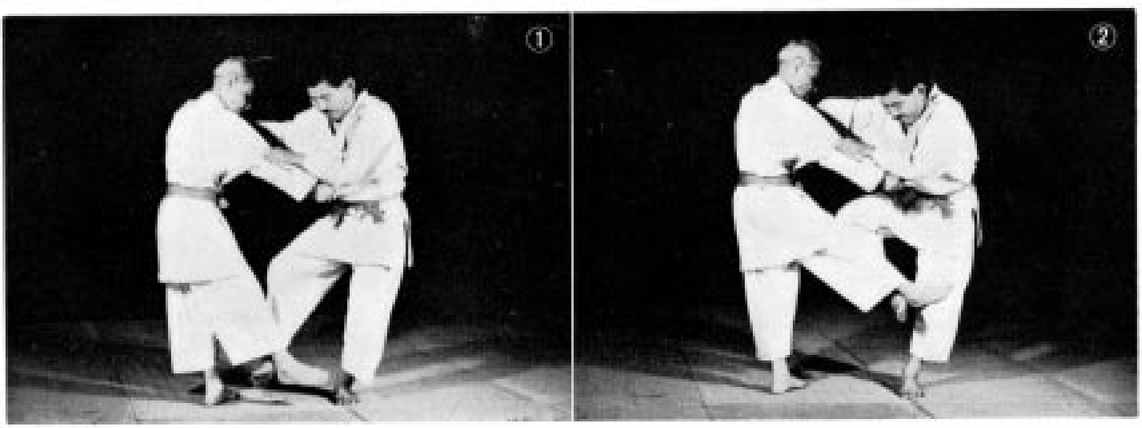
125. *Ashiwaza*

(Foot trick)



From **Okuriashibarai** (when angled) to **Tsubamegaeshi**

Both (*Uke* and *Tori*) stand face to face in the natural proper posture, and each grasps the other's upper left lapel with the right hand and the other's middle right exterior sleeve with the left hand in the natural way. *Uke* is induced to step to the right side and *Tori* to the left side. At the 3rd step *Uke* tries *Hidari-Okuri-ashibarai*. Then Tori, appearing to move according to *Uke's* movement (already having read the other's mind), removes the right hand holding the lapel to grasping his middle sleeve. The moment the other tries to sweep the leg, when *Tori* deals *Uke Migi-ashibarai-gaeshi* then as (1) and (2) show in order, *Uke* will fall down splendidly, drawing a sidelong straight line.



From **Kouchigari** (when dealt) to **Hizaguruma**

Uke and *Tori* are at grips in the right natural posture, and *Uke* tries to float and break *Tori* in his right front corner while withdrawing the left foot one step to the rear.

Then *Tori* advances the right foot one step, the left foot following the right according to its movement. If *Uke* advances another step in the same way, *Tori* does the same in the same posture. At the 3rd step *Uke* deals the other *Migi-Kouchigari* (1). *Tori*, having already read *Uke's* mind (or the moment *Uke* tries the trick), at the 2nd step, removes his right hand holding the lapel to *Uke*'s left sleeve, and tries *Migi-Hizaguruma* (2). Then *Uke* will finely fall with one rotation.







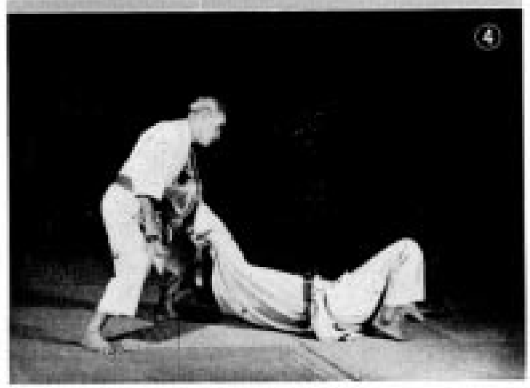


From **Ōuchigari** (when dealt) to **Ōuchigari repulsion**

Both are at grips in the right natural posture, and *Tori* advances two steps forward following *Uke*'s withdrawal. Then *Uke* changes the direction of movement, and at the 3rd step, while allowing *Tori*'s left foot to advance in one step, he sweeps back repulsively to the inside by strengthening the left inner part of his waist instead of dealing *Migi-ōuchigari* (1). Then (2), he will fall on the back just before *Tori*.



From ***Sasae-tsurikomiashi*** (when dealt) to ***Sumiotoshi***



Both are at grips in the right natural posture, and *Tori* advances one step onward according to *Uke*'s movement. Then, at the 3rd step, *Uke* tries *Hidari-sasaetsurikomiashi* (1). The moment *Uke*'s left foot sole touches the lower end of the right leg, when he tries to deal *Sumiotoshi* while removing the left foot to the right rear corner by lowering the body (2). And the opponent will be down splendidly, the body cutting the air (3).



From ***Uchimata*** (when dealt) to ***Taiotoshi*** (cutting the air)



Both are at grips in the right natural posture and *Uke* tries to break the opponent's balance by inducing him to be in the left-turning movement. Then, according to this movement, *Uke* will not adopt the left-turning posture, but at the 3rd step he will try to deal *Migi-uchimata* (1). *Tori*, having read the opponent's mind, at the 3rd step, lets the other cut the air by warding off his leg (2). At this instant, if *Tori* adopts *Hidari-taiotoshi* (3), the opponent will be compelled to fall down rotating (4).



126. *Koshiwaza*

(Waist trick)

From ***Hanegoshi*** (when dealt) to ***Karigaeshi*** (repulsive reaping)

Both are at grips in the right natural posture, and *Uke* forces the other to advance step by step in order to break him in his right front corner. And at the 3rd step he tries to set the game by dealing the other *Migi-hanegoshi* (1). At this instant, if *Tori* tries repulsive reaping, the trick will set finely (2).



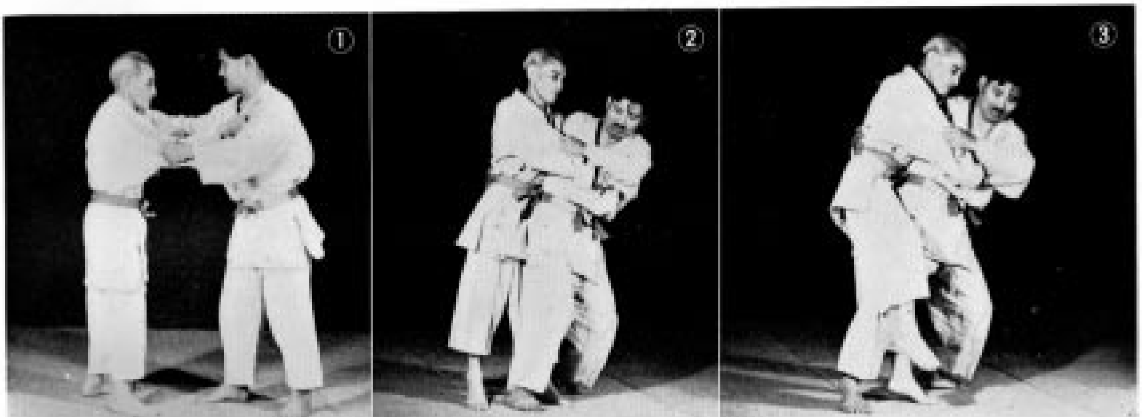
From ***Haraigoshi*** (when dealt) to ***Ushirogoshi***

Both are at grips in the right natural posture, and at the 3rd step *Uke* tries *Migi-haraigoshi* (1), Tori's left leg approaches to the other's left foot, and embraces *Uke* with two legs by lowering the body with a bullet-firing strength in the lower abdomen. Then the technique will set finely (2, 3).



From ***Hane-goshi*** (when dealt) to ***Utsushigoshi***

Both moving in the above form, *Uke* tries right waist technique to *Tori's* left front lower abdomen, *Tori* instantly embraces the other's waist firmly, and at the same time will remove *Uke* by *Hidari-ushirogoshi* (left rear waist) technique by the strength of the left lower abdomen (2) as if swinging him. Thus, if he tries *Utsushigoshi*, the technique will set finely (3).





From ***Ukigoshi*** (when dealt) to ***Yokowakare***

At the 3rd step *Uke* tries *Migi-Ukigoshi; Tori* shows a defensive posture a little (1). Here, if he tries *Yokowakare* by taking the initiative of the other, *Uke* will be forced to fall down with a rotation over the other rotating (2, 3).

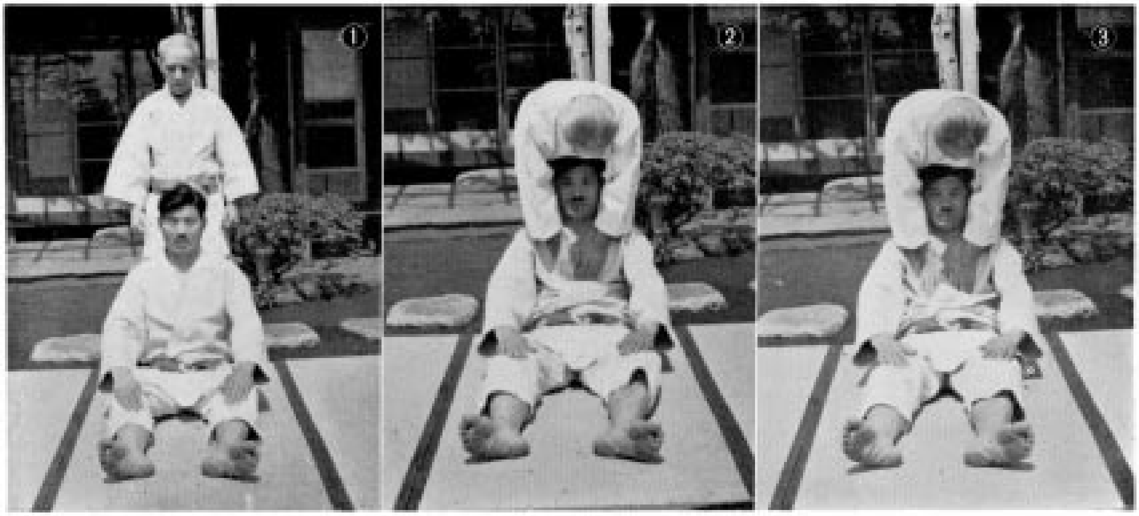


From *Ogoshi* (at four-arm grips) to *Ippon-Seoinage*

The moment *Uke* tries *Ōgoshi* when both are at four-arm grips, when *Tori* puts his right hand on *Uke's* right front upper armpit while holding *Uke's* right arm under *Tori*'s left armpit for control, and approaches the other by controlling the latter's right arm in the inverse way (1). So, *Uke's* body is forced to be erected. This instant, *Tori* unloosens the inversely gripping hand and changes to *Ippon-Seoinage* (3). Then the opponent will fall down (4) over the head.

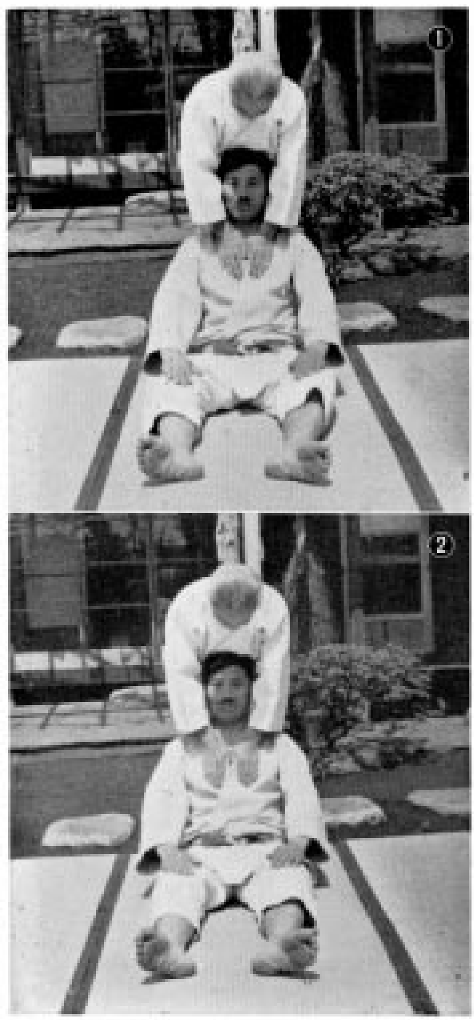
GENERAL RESUSCITATION





127. Breath resuscitation

Purport: Art of resuscitation applied to an expiring player



1. *Erikatsu* (lapel resuscitation)—1

Posture:

(1) Seat *Uke* as shown in (1).

(2) Lean him backward at an angle of 30°.

(3) *Tori* supports him by putting the knee on the backbone.

(4) As shown in (2), *Tori* clasps lightly the other's neck lapel with the thumb in the inside of lapel.

(5) *Tori* puts both hands side by side with the fingers downward.

Resuscitation;

(6) Press them down lightly at a stroke.

2. *Erikatsu*—2

Posture:

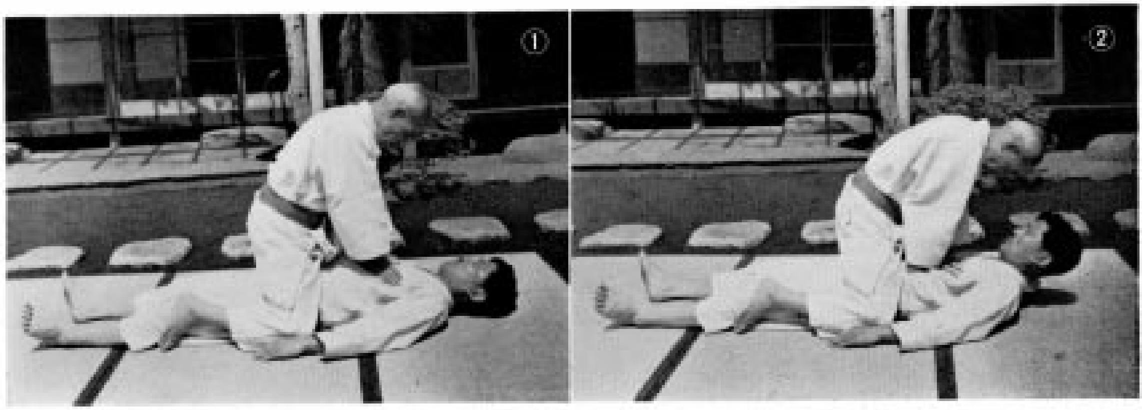
In (1, 2, 3), the way is the same with the above.

(4) *Tori* puts the base of hand just on the lower end of the collar bone (1). The hand palms are put on the swelling breast with the fingers lightly apart as if covering the breast with the palms.

(5) Bend over the breast as if the bodily weight were upon the hands (2).

Resuscitation;

(6) Press them down lightly at a stroke.



3. Resuscitation to a player lying on the back.

Posture:

(1) Lay down the player on the back.

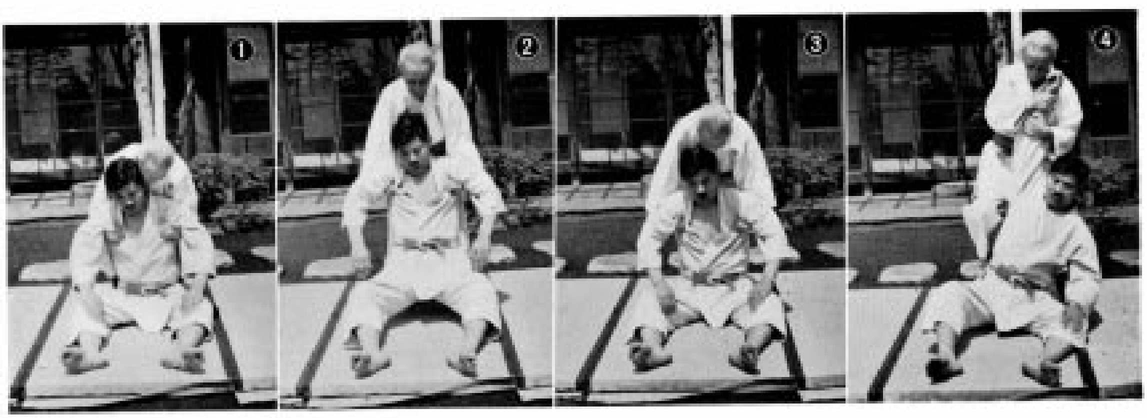
(2) *Tori* sits astride of him with one knee erected.

(3) Hands are on the breast flatwise with the nipples peeping out between thumbs and pointing fingers.

(4) *Tori* puts the bodily weight on the hands, giving strength to the finger tip as if wringing up the breast with the root of hand.

Resuscitation:

(5) Press down the breast strongly to the region of stomach.



128. Testicles resuscitation

Purport:

Art applied to a player falling into a swoon owing to the testicles being kicked.

Posture:

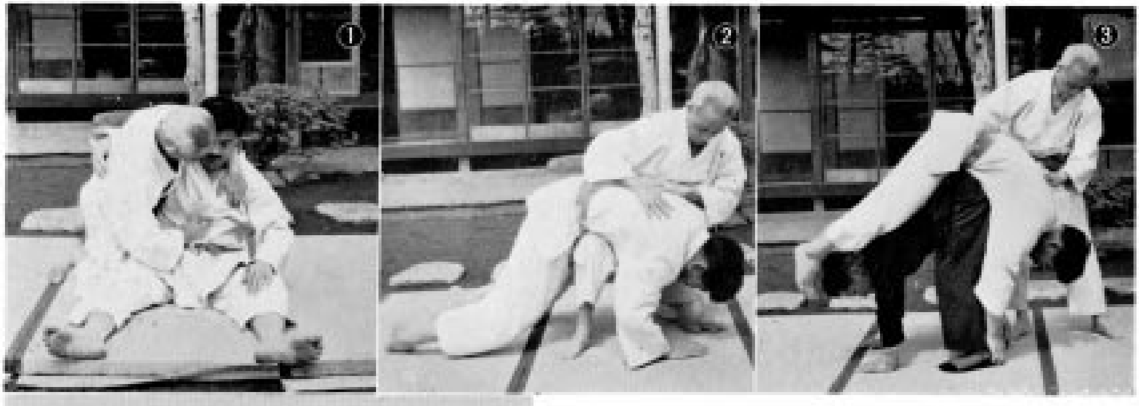
(1) If the testicles are kicked up, by the effect of the sharp pain following, the surrounding regions will often get stiff reactionally. They are well massaged with the inguinal region as center.

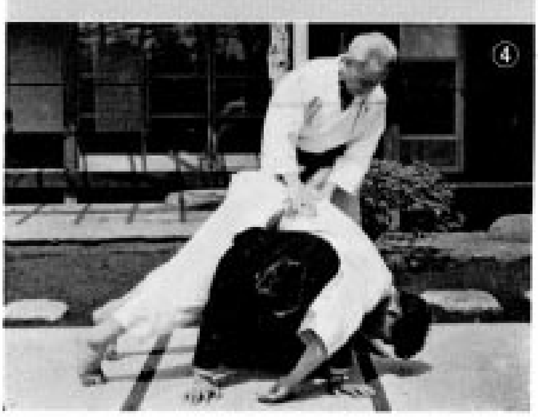
(2) *Uke* is seated (1) with the legs stretching out.

(3) *Tori* thrusts the hands through the armpits and embraces him up and drops him down again and again (2, 3).

(4) Or, *Tori* grasps firmly the hand on the side of the testicles kicked up, and hangs up the half part of body affected.

(5) *Tori* kicks lightly the waist bone (4) with the foot sole (4), or strikes and rubs the testicles and returns them to the scrotum.





129. Drowned-body resuscitation

Purport:

(1) This is the resuscitation art applied to a person picked up from the water in a syncoptic state.

(2) Before everything water-disgorging art is given, and next breath resuscitation.

(3) In many cases, the body is chilled to the bone, so always be mindful of warming it.

Posture:

(1) Undress the body.

(2) *Tori* makes *Uke* lie down over the knee (2).

(3) Or, some strong person lies on the face, on whose back make *Uke* lie flat on the face.

(4) Or, if a large vat is procurable, make straw fire, and on the vat the body is laid on the face for warming.

Resuscitation;

(5) After rubbing well all parts of body, press the waist up to the stomach several times with the palms for water disgorging.

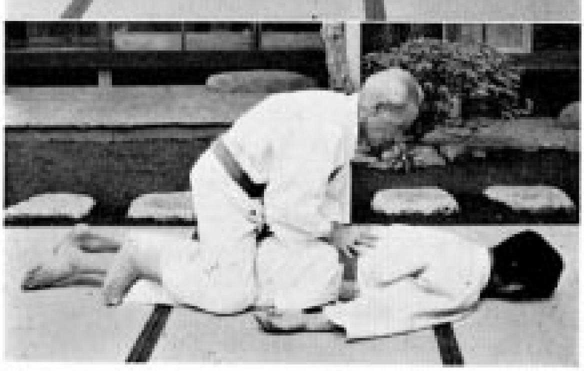
(6) Or, shake the body, right and left.

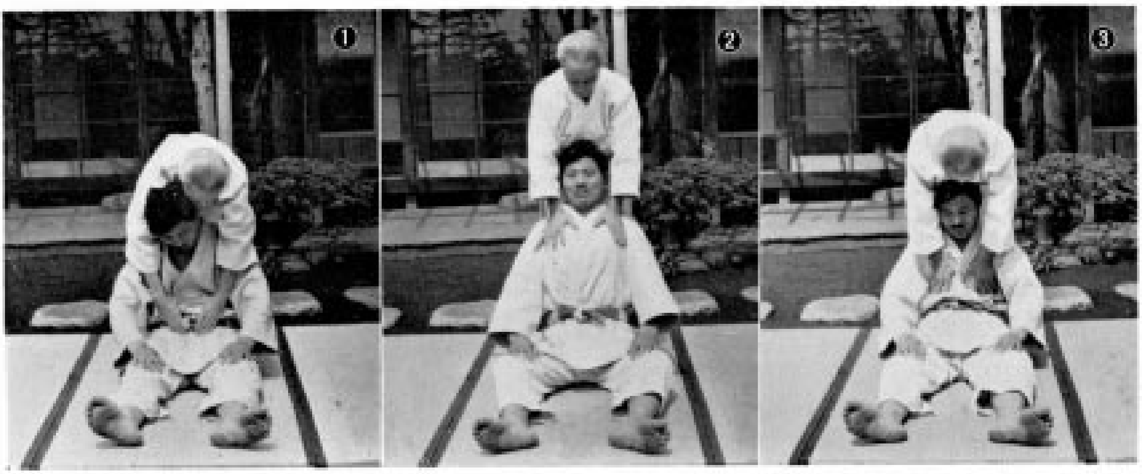
(7) Disgorge the body by rolling tne vat.

Caution:

There is the possibility of resuscitation within 20 minutes since a man is drowned (viewed in medical jurisprudence).







General caution

When *Uke*'s body is stiff, lay him on the back. *Tori* must rub down every part of *Uke* with the palms many a time, especially from the neck down to the femoral region in order to ease the stiffness of the body. (Resuscitation inducement)

Caution in application

(1) When the bodily stiffness is well relieved, care must be taken in applying resuscitation, because too much strength in operation will impair the intestines.

(2) When the stiffness of the head is so relieved as it rocks totteringly, it must be propped up by something against rocking. If not, in performing resuscitation there will be a fear of the neckbone dislocation, bone fracture, and the neck-marrow injury.

(3) In case a player is in a swoon due to a severe contusion on the back head, there will often be not only the brain concussion, but also the neckbone dislocation, the neck-marrow injury, or sometimes the skull internal-bleeding. In such a case, no emergency operation should be given but lay and keep the body quiet, sending for the doctor immediately.

Caution after application

Though restored to life once, sometimes purplish color will remain on the lips and nails; the eyeballs are restless and the mind so perturbed, that a reply to an inquiry is mumble. In such a state, a continuous lookout must be kept.

THE END